U.S. Department of Justice

Federal Bureau of Investigation
Washington, D.C. 20535

November 25, 2024

NOAH SCHEER
[redacted]

FOIPA Request No.: 1508196-000
Subject: DE KRUIF, PAUL HENRY

Dear Mr. Scheer:

The FBI has completed its review of records subject to the Freedom of Information/Privacy Acts (FOIPA) that are responsive to your request. The enclosed documents were reviewed under the FOIPA, Title 5, United States Code, Section 552/552a. Below you will find check boxes under the appropriate statute headings which indicate the types of exemptions asserted to protect information which is exempt from disclosure. The appropriate exemptions are noted on the enclosed pages next to redacted information. In addition, a deleted page information sheet was inserted to indicate where pages were withheld entirely and identify which exemptions were applied. The checked exemption boxes used to withhold information are further explained in the enclosed Explanation of Exemptions.

Section 552		Section 552a
☐ (b)(1)	☐ (b)(7)(A)	☐ (d)(5)
☐ (b)(2)	☐ (b)(7)(B)	☐ (j)(2)
☑ (b)(3)	☑ (b)(7)(C)	☐ (k)(1)
50 U.S.C. § 3024(i)(1)	☑ (b)(7)(D)	☐ (k)(2)
	☑ (b)(7)(E)	☐ (k)(3)
	☐ (b)(7)(F)	☐ (k)(4)
☐ (b)(4)	☐ (b)(8)	☐ (k)(5)
☐ (b)(5)	☐ (b)(9)	☐ (k)(6)
☑ (b)(6)		☐ (k)(7)

92 pages were reviewed and 92 pages are being released.

Please see the paragraphs below for relevant information specific to your request as well as the enclosed FBI FOIPA Addendum for standard responses applicable to all requests.

Based on the information you provided, we conducted a main and reference entity record search of the Central Records System (CRS) per our standard search policy. For more information about records searches and the standard search policy, see the enclosed FBI FOIPA Addendum General Information Section.

In response to your narrowed Freedom of Information/Privacy Acts (FOIPA) request, enclosed are the processed documents.

This is the final release of information responsive to your FOIPA request. This material is being provided to you at no charge.

Due to the age and condition of the original documents, some of the reproduced copies are extremely difficult to read. Every effort has been made to obtain the best copies possible.

Records that may be responsive to your Freedom of Information/Privacy Acts (FOIPA) request has been transferred to the National Archives and Records Administration (NARA). If you wish to review these records, submit a Freedom of Information Act (FOIA) request to NARA, Special Access and FOIA, 8601 Adelphi Road, Room 5500, College Park, MD 20740-6001. Please reference the file numbers 61-HQ-7554 Serial 49x2, 94-HQ-3-4 Sub 1115 Serial 9, 100-HQ-7324 Serial 11, 94-HQ-4 Sub 5785 Serial 7, 100-HQ-7322 Serial 52, 61-HQ-7374 Serial 75, 77-HQ-29162, 100-HQ-7322 Serial 43, 61-HQ-7559 Serial 3908x, 61-HQ-7551 Serial 183x10, 100-HQ-7058 Serial 62, 61-HQ-7559 Serial 12183, 100-HQ-64700 Serial 1004 P#348, 61-HQ-7374 Serial 103, 100-HQ-346290 Serial 63, 100-HQ-15252 Serial 39 ENCLP 408, and 100-HQ-7322 Serial 78 ENCLP 55 & 67.

Records that may have been responsive to your request were destroyed. Since this material could not be reviewed, it is not known if it was responsive to your request. Record retention and disposal is carried out under supervision of the National Archives and Records Administration (NARA), Title 44, United States Code, Section 3301 as implemented by Title 36, Code of Federal Regulations, Part 1228; Title 44, United States Code, Section 3310 as implemented by Title 36, Code of Federal Regulations, Part 1229.10.

For your information, a search of the indices to our Central Records System reflected there were additional records potentially responsive to your Freedom of Information/Privacy Acts (FOIPA) request. We have attempted to obtain this material so it could be reviewed to determine whether it was responsive to your request. We were advised that the potentially responsive records were not in their expected location and could not be located after a reasonable search. Following a reasonable waiting period, another attempt was made to obtain this material. This search for the missing records also met with unsuccessful results.

Please refer to the enclosed FBI FOIPA Addendum for additional standard responses applicable to your request. **"Part 1"** of the Addendum includes standard responses that apply to all requests. **"Part 2"** includes additional standard responses that apply to all requests for records about yourself or any third party individuals. **"Part 3"** includes general information about FBI records that you may find useful. Also enclosed is our Explanation of Exemptions.

Additional information about the FOIPA can be found at www.fbi.gov/foia. Should you have questions regarding your request, please feel free to contact foipaquestions@fbi.gov. Please reference the FOIPA Request number listed above in all correspondence concerning your request.

If you are not satisfied with the Federal Bureau of Investigation's determination in response to this request, you may administratively appeal by writing to the Director, Office of Information Policy (OIP), United States Department of Justice, 441 G Street, NW, 6th Floor, Washington, D.C. 20530, or you may submit an appeal through OIP's FOIA STAR portal by creating an account following the instructions on OIP's website: https://www.justice.gov/oip/submit-and-track-request-or-appeal. Your appeal must be postmarked or electronically transmitted within ninety (90) days of the date of my response to your request. If you submit your appeal by mail, both the letter and the envelope should be clearly marked "Freedom of Information Act Appeal." If possible, please provide a copy of your original request and this response letter with your appeal.

You may seek dispute resolution services by emailing the FBI's FOIA Public Liaison at foipaquestions@fbi.gov. The subject heading should clearly state "Dispute Resolution Services." Please also cite the FOIPA Request Number assigned to your request so it may be easily identified. You may also contact the Office of Government Information Services (OGIS). The contact information for OGIS is as follows: Office of Government Information Services, National Archives and Records Administration, 8601 Adelphi Road-OGIS, College Park, Maryland 20740-6001, e-mail at ogis@nara.gov; telephone at 202-741-5770; toll free at 1-877-684-6448; or facsimile at 202-741-5769.

Sincerely,

Michael G. Seidel
Section Chief
Record/Information Dissemination Section
Information Management Division

Enclosures

FBI FOIPA Addendum

As referenced in our letter responding to your Freedom of Information/Privacy Acts (FOIPA) request, the FBI FOIPA Addendum provides information applicable to your request. Part 1 of the Addendum includes standard responses that apply to all requests. Part 2 includes standard responses that apply to requests for records about individuals to the extent your request seeks the listed information. Part 3 includes general information about FBI records, searches, and programs.

Part 1: The standard responses below apply to all requests:

(i) **5 U.S.C. § 552(c).** Congress excluded three categories of law enforcement and national security records from the requirements of the FOIPA [5 U.S.C. § 552(c)]. FBI responses are limited to those records subject to the requirements of the FOIPA. Additional information about the FBI and the FOIPA can be found on the www.fbi.gov/foia website.

(ii) **Intelligence Records**. To the extent your request seeks records of intelligence sources, methods, or activities, the FBI can neither confirm nor deny the existence of records pursuant to FOIA exemptions (b)(1), (b)(3), and as applicable to requests for records about individuals, PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(1), (b)(3), and (j)(2)]. The mere acknowledgment of the existence or nonexistence of such records is itself a classified fact protected by FOIA exemption (b)(1) and/or would reveal intelligence sources, methods, or activities protected by exemption (b)(3) [50 USC § 3024(i)(1)]. This is a standard response and should not be read to indicate that any such records do or do not exist.

Part 2: The standard responses below apply to all requests for records on individuals:

(i) **Requests for Records about any Individual—Watch Lists.** The FBI can neither confirm nor deny the existence of any individual's name on a watch list pursuant to FOIA exemption (b)(7)(E) and PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(7)(E), (j)(2)]. This is a standard response and should not be read to indicate that watch list records do or do not exist.

(ii) **Requests for Records about any Individual—Witness Security Program Records.** The FBI can neither confirm nor deny the existence of records which could identify any participant in the Witness Security Program pursuant to FOIA exemption (b)(3) and PA exemption (j)(2) [5 U.S.C. §§ 552/552a (b)(3), 18 U.S.C. 3521, and (j)(2)]. This is a standard response and should not be read to indicate that such records do or do not exist.

(iii) **Requests for Confidential Informant Records.** The FBI can neither confirm nor deny the existence of confidential informant records pursuant to FOIA exemptions (b)(7)(D), (b)(7)(E), and (b)(7)(F) [5 U.S.C.§ § 552 (b)(7)(D), (b)(7)(E), and (b)(7)(F)] and Privacy Act exemption (j)(2) [5 U.S.C.§ 552a (j)(2)]. The mere acknowledgment of the existence or nonexistence of such records would reveal confidential informant identities and information, expose law enforcement techniques, and endanger the life or physical safety of individuals. This is a standard response and should not be read to indicate that such records do or do not exist.

Part 3: General Information:

(i) **Record Searches and Standard Search Policy.** The Record/Information Dissemination Section (RIDS) searches for reasonably described records by searching systems, such as the Central Records System (CRS), or locations where responsive records would reasonably be found. The CRS is an extensive system of records consisting of applicant, investigative, intelligence, personnel, administrative, and general files compiled by the FBI per its law enforcement, intelligence, and administrative functions. The CRS spans the entire FBI organization, comprising records of FBI Headquarters, FBI Field Offices, and FBI Legal Attaché Offices (Legats) worldwide; Electronic Surveillance (ELSUR) records are included in the CRS. The standard search policy is a search for main entity records in the CRS. Unless specifically requested, a standard search does <u>not</u> include a search for reference entity records or administrative records of previous FOIPA requests.

a. *Main Entity Records* – created for individuals or non-individuals who are the subjects or the focus of an investigation
b. *Reference Entity Records*- created for individuals or non-individuals who are associated with a case but are not known subjects or the focus of an investigation

(ii) **FBI Records.** Founded in 1908, the FBI carries out a dual law enforcement and national security mission. As part of this dual mission, the FBI creates and maintains records on various subjects; however, the FBI does not maintain records on every person, subject, or entity.

(iii) **Foreseeable Harm Standard.** As amended in 2016, the Freedom of Information Act provides that a federal agency may withhold responsive records only if: (1) the agency reasonably foresees that disclosure would harm an interest protected by one of the nine exemptions that FOIA enumerates, or (2) disclosure is prohibited by law (5 United States Code, Section 552(a)(8)(A)(i)). The FBI considers this foreseeable harm standard in the processing of its requests.

(iv) **Requests for Criminal History Records or Rap Sheets.** The Criminal Justice Information Services (CJIS) Division provides Identity History Summary Checks – often referred to as a criminal history record or rap sheet. These criminal history records are not the same as material in an investigative "FBI file." An Identity History Summary Check is a listing of information taken from fingerprint cards and documents submitted to the FBI in connection with arrests, federal employment, naturalization, or military service. For a fee, individuals can request a copy of their Identity History Summary Check. Forms and directions can be accessed at www.fbi.gov/about-us/cjis/identity-history-summary-checks. Additionally, requests can be submitted electronically at www.edo.cjis.gov. For additional information, please contact CJIS directly at (304) 625-5590.

EXPLANATION OF EXEMPTIONS

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

(b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;

(b)(2) related solely to the internal personnel rules and practices of an agency;

(b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute (A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;

(b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;

(b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;

(b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;

(b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information (A) could reasonably be expected to interfere with enforcement proceedings, (B) would deprive a person of a right to a fair trial or an impartial adjudication, (C) could reasonably be expected to constitute an unwarranted invasion of personal privacy, (D) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, (E) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or (F) could reasonably be expected to endanger the life or physical safety of any individual;

(b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or

(b)(9) geological and geophysical information and data, including maps, concerning wells.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

(d)(5) information compiled in reasonable anticipation of a civil action proceeding;

(j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;

(k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;

(k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;

(k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;

(k)(4) required by statute to be maintained and used solely as statistical records;

(k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;

(k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;

(k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.

FBI/DOJ

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT BUREAU

NY FILE NO. 123-1691 MMM

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
NEW YORK	1/31/49	1/7, 10-14,18/49	WILLIAM D. WRIGHT

TITLE	CHARACTER OF CASE
ANNE LOUISE LORENTZ, aka Mrs. John Southern, Jr., Anne Lorentz Southern, Mrs. Henry Lynn Miller, Jr., Mrs. Henry L. Miller	SPECIAL INQUIRY-STATE DEPARTMENT PUBLIC LAW 402, 80th CONGRESS (VOICE OF AMERICA)

SYNOPSIS OF FACTS:

ANNE LOUISE LORENTZ, who is still known professionally by that name, married HENRY LYNN MILLER, Jr., State Department employee, 10/14/48 at N.Y.C. She was employed by Office of War Information at N.Y.C. 9/3/42 to 7/31/47 as script writer and editor and thereafter, to date, in similar capacities in the International Broadcasting Division of the State Department, being on the "variable payroll" of the Columbia Broadcasting System from 9/11/47 to 10/1/48, however. (Her record is clear and) her superiors and fellow employees report nothing against her character or loyalty or against the reputation of her family and herself. Nothing unfavorable was reported in investigation at four NYC neighborhoods, covering residence from 1942 to date, except that one landlord, who had to refund rent overcharge to her, described her as a "Communist" and one landlady at a second residence recalled that in 1944 or 1945, Miss LORENTZ indicated sympathy for Russia. However, other tenants of the above landlord described him as a "psychopath" who constantly quarrels bitterly with his tenants. References LYMAN BRYSON, CARL VAN DOREN and CARL GLICK all praise Miss LORENTZ' character and loyalty and the reputation of her family and herself. Various Communist-front associations are listed for CARL VAN DOREN, and Miss LORENTZ' brother was reported as having worked with several Communist Party members and a number of members of Communist-front organizations in making films. Statements of Miss LORENTZ reveal she sued and obtained a divorce

SEE REVERSE SIDE FOR ADD'L DISSEMINATION.

APPROVED AND FORWARDED: Edward Scheidt SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

RECORDED - 159

INDEXED - 159

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2 - New York

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT BUREAU NY FILE NO. 123-1691 MMM

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
NEW YORK	1/31/49	1/7, 10-14,18/49	WILLIAM D. WRIGHT

TITLE	CHARACTER OF CASE
ANNE LOUISE LORENTZ, aka Mrs. John Southern, Jr., Anne Lorentz Southern, Mrs. Henry Lynn Miller, Jr., Mrs. Henry L. Miller	SPECIAL INQUIRY-STATE DEPARTMEN Public Law 402, 80th Congress (VOICE OF AMERICA)

SYNOPSIS OF FACTS: ANNE LOUISE LORENTZ, who is still known professionally by that name, married HENRY LYNN MILLER, Jr., State Department employee, 10/14/48 at N.Y.C. She was employed by Office of War Information at N.Y.C. 9/3/42 to 7/31/47 as script writer and editor and thereafter, to date, in similar capacities in the International Broadcasting Division of the State Department, being on the "variable payroll" of the Columbia Broadcasting System from 9/11/47 to 10/1/48, however. Her superiors and fellow employees report nothing against her character or loyalty or against the reputation of her family and herself. Nothing unfavorable was reported in investigation at four NYC neighborhoods, covering residence from 1942 to date, except that one landlord, who had to refund rent overcharge to her, described her as a "Communist" and one landlady at a second residence recalled that in 1944 or 1945, Miss LORENTZ indicated sympathy for Russia. However, other tenants of the above landlord described him as a "psychopath" who constantly quarrels bitterly with his tenants. References LYMAN BRYSON, CARL VAN DOREN and CARL GLICK all praise Miss LORENTZ' character and loyalty and the reputation of her family and herself. Various Communist-front associations are listed for CARL VAN DOREN, and Miss LORENTZ' brother was reported as having worked with several Communist Party members and a number of members of Communist-front organizations in making films. Statements of Miss LORENTZ reveal she sued and obtained a divorce

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE

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FEDERAL BUREAU OF INVESTIGATION

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
New York	1/24/49	10-14, 17/49	WILLIAM D. [illegible]

TITLE	CHARACTER OF CASE
AMY [illegible] LOFTUS, aka Mrs. John [illegible], aka Anne Lorraine Scribner, Mrs. Henry [illegible] Miller, Jr., Mrs. Henry [illegible] Miller	3-801-1, INQUIRY-STATE DEPARTMENT PUBLIC LAW 402; SCOPE OF ACTIVITIES (VOICE OF AMERICA)

SYNOPSIS OF FACTS:

AMY LOFTUS-LEVITA, who is still known professionally by that name, married HENRY LYNN MILLER, U.S. State Department employee, 10/14/48 at N.Y.C. She was employed by Office of War Information at N.Y.C. 9/3/42 to 8/20/47 as script writer and [illegible] thereafter, to date, in similar capacities in the Information and Broadcasting Division of the State Department, [illegible] on the "variable payroll" of the Columbia Broadcasting System from 9/15/47 to 10/1/49. However, her record is clear and her supervisors and fellow employees report nothing against her character or loyalty or against the reputation of her family and morals. Missing [illegible] was reported in investigation at Cove NYC neighborhood, covering residence from 1942 to date, except that one landlord, who had to refund rent overcharge to her, described her as "Communist" and one landlady at a second residence recalled that in 1944 or 1945, Miss LOFTUS indicated sympathy for Russia. However, other tenants of the same landlord described him as a "psychopath" who constantly quarrels with his tenants. [illegible] LOFTUS [illegible] and married [illegible] and obtained a divorce [illegible]

CC TO: [illegible]
REQ. REC'D 12-7-65
DEC 15 1965
ANS.
BY: [illegible]

CC TO:
REQ. REC'D
DEC 24 1963
ANS.
BY: [illegible]

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CIVIL SECTION
SELECTIVE SERVICE

FBI DEPARTMENT
MOUNTAINBROOK SIDE FOR

CC TO:
REQ. REC'D
AUG 23 1963
ANS.
BY: [illegible]

CC TO: [redacted]
REQ. REC'D 5-16
AUG 23 1961
ANS.
BY: FWM-SES

b3
b7E

at Clarksburg, West Virginia, September, 1941 on grounds of cruelty, but that real ground was desertion by husband. Miss LORENTZ' credit record, N.Y.C. satisfactory except for one lawsuit, which was satisfied, 1946; no credit record was found for her family. No criminal record for her family or herself, N.Y.C.

RUC

REFERENCE: Bureau file 123-2543.
Bureau letter 1/3/49.
Teletype to Cincinnati 1/19/49.

DETAILS: At New York City, New York

The names "Mrs. HENRY LYNN MILLER, Jr." and "Mrs. HENRY L. MILLER" were included in the title of this report to reflect the marriage of ANNE LOUISE LORENTZ, who is still known professionally and generally by that name, to HENRY LYNN MILLER, Jr., a State Department employee, on October 14, 1948 at New York City.

Records of the Personnel Office, State Department, 250 West 57th Street, reflect the following information concerning Miss LORENTZ:

She was born August 19, 1909 at Clarksburg, West Virginia. On September 3, 1942 she received a War Service Appointment as an Assistant Script Editor in the Office of War Information, Overseas, International Press and Radio Bureau Program Branch, Special Events Section. After various promotions and changes in duties and status, including work as Radio Script Writer for the Department of State, International Broadcasting Division, she was separated from the service because of a reduction in forces on July 31, 1947. From August 1, 1947 to September 11, 1947 she was employed on a "purchase order" for English Scripts by the International Broadcasting Division of the State Department and has been employed on a similar basis since October 1, 1948. From September 11, 1947 to October 1, 1948 she was on the Columbia Broadcasting System "variable payroll" on a full-time basis. She was divorced in the Harrison County Court, Clarksburg, West Virginia, suing JOHN SOUTHERN, Jr. as plaintiff and winning alimony [redacted] b6
[redacted] according to Miss LORENTZ' statements in her b7C

application for employment.

Miss ANNE PIERONI, Secretary to the Administrative Officer, International Broadcasting Division, 1775 Broadway, advised that Miss LORENTZ, formerly Mrs. SOUTHERN, is now Mrs. HENRY L. MILLER, having married MILLER, who is a State Department employee in the International Broadcasting Division.

SIDNEY BERRY, Coordinator of Special Events, International Broadcasting Division, advised that Miss LORENTZ has been known to him since about 1943 and has worked closely with him in the Special Events Section for the past two and a half years. He described her as of extraordinary ability and experience and said that her character and dependability are above question. Of her loyalty he has never had any doubt. He has also known her through [redacted] which has led to social contacts with her. He pointed out that some of her fellow employees are jealous of her ability and may not like her, but that otherwise her reputation is excellent. He said that PARE LORENTZ, her brother, is the best known documentary film producer, in the United States and, in the spirit of constructive criticism, has been critical of conditions in the United States and in his films has advocated slum clearance by the National Government and other reforms. He said that he knows of no un-American affiliations or tendencies on the part of PARE LORENTZ and believes that he is a loyal American. He said that her husband, HENRY L. MILLER, is of good repute in the International Broadcasting Division.

b6
b7C

BEN WILBUR, Special Events Officer, English Section, International Broadcasting Division, stated that he met Miss LORENTZ in 1944 at OWI, where they worked together on various tasks. He and his wife became personal friends of Miss LORENTZ and both regarded her as a person of excellent character and habits. She is thoroughly dependable and honest in her work, never distorting or shading any reports or scripts. There is no question at all in his mind concerning her loyalty. She is no Communist, but is "liberal" in the sense of seeking social advances within the pattern of American Democracy. He knows PARE LORENTZ personally to a limited extent and much better by reputation. He pointed out that PARE LORENTZ is married to ELIZABETH MEYER, daughter of EUGENE MEYER, publisher of the "Washington Post" and that he did considerable photography for the Air Transport Command during the war. He said that PARE LORENTZ' reputation is good and that he has no reason to believe that he has any unAmerican inclinations.

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LOWELL CLUCAS, Assistant Chief, News Section, International Broadcasting Division, advised that he has known Miss LORENTZ for several years through work they have collaborated on. He said that she is no Communist, fellow traveller and that he knows nothing derogatory as to her character or reputation. He pointed out that she is stubborn and tends to insist on doing things her own way and that he has disagreed with her on a number of occasions because of that, but he pointed out that all such differences were professional and of a personality nature. He said that he knows the reputation of PARE LORENTZ and that it is good so far as he knows.

ROBERT ROSS, Assistant Chief, Program Branch, International Broadcasting Division, advised that he has known Miss LORENTZ since 1943 or 1944, but has not directly supervised her work in the past two years, as he did for about a year in 1945 and 1946. He described her as an excellent writer and developer of human interest stories and feature material for the propaganda broadcasts, but said that on other types of material, supervision of her work was required, because she has shown an interest in domestic social problems which would not contribute to the intended propaganda program. He said that at no time has she ever shown herself to be a Communist or Communistically inclined. Although he knows her only through work, he has always understood her character and reputation to be excellent.

Miss CONSTANCE BOSCHEN, Personnel Relations Department, Columbia Broadcasting Company, 485 Madison Avenue, stated that there was no record of Miss LORENTZ' employment.

WERNER MICHEL, Producer, CBS, stated that Miss LORENTZ worked for him at the OWI for three or four years during the war. He did not know her socially, but described her as a good worker, who got along well with others, and whom he believes to be capable of handling confidential information discreetly. She never gave any indication of disloyalty. He recalled that she remained at OWI after he went over to CBS, but said that he thought she later worked in the short-wave department at CBS. He pointed out that she might have worked there on a free-lance basis and not directly for CBS itself.

JOHN HUNDLEY, former State Department Script Writer now at CBS; EDWARD HOFFMAN, Head of Script Writing Department (Short Wave) CBS; and ROBERT J. LANDRY, 18 West 70th Street, former Head of CBS Script Writing Department, all said they do not know Miss LORENTZ.

not a Communist or fellow traveller

NY 123-1691

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NY 123-1691

Residences At 291 West 12th Street

Mrs. JOHN ABBATE, 291 West 12th Street, verified that Miss LORENTZ has resided at that address since about September, 1944, having moved there from 52 Bank Street. She said that Miss LORENTZ' character and reputation are good and that she has never caused any trouble in the neighborhood. She regards Miss LORENTZ as, on the whole, a good loyal American, but recalled that in a discussion with her once in 1944 or 1945, toward the end of the recent war, Miss LORENTZ made the statement, "My sympathies are with Russia." She said that this was at a time when many Americans were sympathetic to Russia. She said that she knows of no other indications of disloyalty and no sign of Communistic or Fascist leanings. She said that she fully understood Miss LORENTZ' reasons for leaving 52 Bank Street, saying that she and her husband had once been tenants of Mr. FILACTOS and that he is a most disagreeable person. She said that he often entered his tenants' apartments without knocking, and uninvited. She said that she knew HENRY L. MILLER only slightly, but said that she knew nothing against him. Miss LORENTZ' mother has lived there for several months and seems to be a very respectable person, about whom she never heard anything unfavorable.

EUGENE ABATTE, 291 West 12th Street, said that he knew nothing unfavorable of Miss LORENTZ or her present husband as to their character, reputation or loyalty.

JOSEPH CRISMARA, Manager, Gristede Brothers Grocery, 302 West 12th Street, stated that he has known Miss LORENTZ for about four years and said that she has been a credit customer of the store for most of that time. He said that she recently fell rather far behind on her bill at the store, claiming that she had not been paid for recent work done. She made small weekly payments on account, he said, and then paid the bill in full the day after marrying Mr. MILLER. He said that she had seemed always to demonstrate good faith in her dealings with the store and that he regards her as a person of good character. He said that he has never heard anything against her and that he knows nothing whatever to indicate any disloyalty to the United States.

Miss SALLY PATTINIAN, 22 Eighth Avenue, proprietor of a cleaning and pressing business, said that she has known Miss LORENTZ for several years as a customer and neighbor and said that in her estimation, Miss LORENTZ' character and reputation are both very good. She said that she knows really nothing about Miss LORENTZ' patriotism, but said that she knows nothing against it.

FRED KELLY, Peter Reeves Market, 283 West 12th Street, said that he knows nothing unfavorable of Miss LORENTZ and that he has the impression that she is a loyal American of good character and reputation. He said that her husband has been in the neighborhood only a few months, but that he knows nothing against him either.

Mrs. MILTON LEVINE, 302 West 12th Street, stated that she has known Miss LORENTZ to a limited extent socially and as a neighbor. As far as she knows Miss LORENTZ is of very good character and enjoys an excellent reputation. She has the impression that Miss LORENTZ is "very liberal", but completely within the tradition of American democracy, and with no Communistic or Fascist inclinations. She said that she knows nothing unfavorable about her.

MILTON LEVINE, M.D., 302 West 12th Street, advised that he has known Miss LORENTZ for about seven years, having treated her little girl's crippled foot for that long. He said that he has also known her socially and as a neighbor for much of that period. Her character and reputation are good and he knows nothing whatever to indicate any lack of patriotism or any leanings toward un-American doctrines on her part. He has only favorably impressions of her.

RALPH FIORENTINO, grocer, 280 West 12th Street, and NICHOLAS SAVARESE, grocer, 290 West 12th Street, both advised that they did not know Miss LORENTZ, except possibly by sight.

At 52 Bank Street

SPIROS GREGORY FILACTOS, 52 Bank Street, Owner, advised that Miss LORENTZ, [redacted] and a colored woman named VIRGINIA HARRIS lived in his building from March 1, 1944 to September 1, 1944. He said that he knew nothing against her character, or anything about her reputation. [redacted] b6 b7C

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NY 123-1691

[redacted]

Mrs. JOHN J. BLACKHALL, Mrs. GAY A. FERRARI, Miss JULIA T. KIRKLAND, and Mr. and Mrs. JUAN GONZALEZ, all of 52 Bank Street, stated that they did not know Miss LORENTZ. Mrs. GONZALEZ volunteered the recommendation that no information be sought from the landlord, [redacted]

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At 397 Bleeker Street

ROY DE GROOT, 397 Bleeker Street, advised that Miss LORENTZ [redacted] lived in a small apartment, which was in fact part of the large apartment which he and Mrs. DE GROOT have at that address, for about fifteen to eighteen months prior to March, 1944. He said that he had known Miss LORENTZ since 1942, when he first became employed by the OWI. She became his assistant for about a year of the period of his employment there and since

September, 1945, when he left the OWI he has seen her occasionally. He stated that he does not know her present husband and does not know his reputation, but does know her mother and brother, PARE LORENTZ. He said that Miss LORENTZ' reputation and that of her mother and her brother are all good, so far as he knows. He pointed out that PARE LORENTZ is a very well known producer of films, documentary, and on the basis of those films has the reputation of being liberal to the point of being somewhat socialistic. He said that PARE LORENTZ' position seems to be that the government is the proper agency in the economic system to undertake such matters as soil erosion, flood control, unemployment relief and that Wall Street and big business should be vigorously opposed for their interference with such a program. He said that he has no reason whatever to think that PARE LORENTZ is in any way a Communist or in any way disloyal to the United States. He said that , while Miss LORENTZ seems greatly to respect her brother's viewpoints, his impression of her is thatshe is a follower, without strong political opinions, and is, therefore, considerably less "liberal" than her brother. He said that he would describe her as a "New Dealer" whose patriotism he has not the slightest reason to question. He said that he has never seen any evidence of either Communistic or Fascist tendencies on her part. He described her character and habits as good, saying that the worst that he could say of her was that she seemed not to manage her finances very carefully and to get into debt occasionally. He said, however, that she never got behind in her rent payments to him, and pointed out that she had considerable expenses for the care of [redacted] He said that he knewnothing of her divorce except that he has the impression that her [redacted] and that she reacted in admirable fashion to that crisis in her life. He said that he has great respect for her, would hire her immediately in his own business if he had need for a person of her talents, and that he would recommend her highly for government service.

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Mrs. BELLA KIMBALL, Mrs. ALICE WOLFF, and Mrs. HENRY BERMAN, all at 397 Bleeker Street, advised that they did not know Miss LORENTZ.

Mr. and Mrs. P.C. REIDY, 160 West 78th Street, advised that Miss LORENTZ [redacted] lived there as their roomers for at least a year and a half in 1942 and 1943. They said that they have occasionally seen her since then. They described her as a person of good character and habits, very good reputation, and free, so far as they know, of any disloyal tendencies, of any kind. They said that they know nothing against Miss LORENTZ. Mrs. REIDY said that she knew nothing about Miss LORENTZ'

divorce except that the latter told her that it was in part caused by the fact that her husband had not been willing to do anything to have [redacted] She said that Miss LORENTZ would not be known to any of her present roomers or to any of the neighbors outside the building. She recalled that Miss LORENTZ had moved to larger quarters in order to be able to have [redacted]

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References

LYMAN BRYSON, Vice-President, Columbia Broadcasting System, 485 Madison Avenue, stated that he has known Miss LORENTZ only through ten to fifteen meetings with her in connection with work and that he does not know very much about her. He said that he does not know that she is a good loyal American, but said that he was never given any reason to doubt that she was. He said that she appeared to be of good character and that he had never heard anything against her.

CARL VAN DOREN, 1 West 64th Street, Author, advised that he has known Miss LORENTZ since 1942. He said that he met her primarily through his daughter-in-law, Mrs. MARK VAN DOREN, who knew her through their mutual employment at OWI during the war. He said that he also knew her in connection with a number of broadcasts which he helped make for OWI during the war and through his acquaintanceship with PARE LORENTZ, her brother, who lives in the apartment directly underneath his. He said that he has known her socially, through those connections, and attended her recent marriage in PARE LORENTZ' apartment. He said that he has met Miss LORENTZ' mother and knows of the rest of the family by reputation. He said that Miss LORENTZ and her family all enjoy a good reputation so far as he knows. He described Miss LORENTZ as a person of good character and habits and said that her associates were all loyal Americans so far as he knew. He pointed out that in her work in New York City it would be impossible for her to avoid coming in contact with a few Communists. He said that he is confident that she is perfectly loyal to the United States and free of any Communistic or Fascist inclinations. He said that he knows her husband only slightly, but understands that he is well thought of. He said that he knows nothing unfavorable about Miss LORENTZ.

Concerning CARL VAN DOREN, Confidential Informant T-1, of normal reliability, advised that CARL VAN DOREN was a member of the "Friends of Italian Democracy" in July, 1947. T-1 also advised that the

organization named is under the influence or domination of the Communist Party,

Confidential Informant T-2, [redacted] b7E

Confidential Informant T-3, of usual reliability, advised that the "Artists' Front to Win the War" was created for the one purpose of organizing a rally at Carnegie Hall, New York City, which was held on October 16, 1942, and that it thereafter ceased to exist. He said that the organization was reported to be 100% a Communist affair; that numerous Communists attended the meeting; that publicity photography for the meeting was provided by the " Daily Worker"; and that the speeches were primarily devoted to the praise of Soviet Russia and the Soviet Armies. CHARLES CHAPLIN, the movie star was the principal speaker. The organization is also characterized as a Communist Front by the Special Committee on Un-American Activities of the House of Representatives, Appendix-Part IX, 1944, on pages 318 and 574, (where CARL VAN DOREN is listed as a sponsor).

Confidential Informant T-4, of known reliability, advised that the [redacted]

Confidential Informant T-5, of known reliability, advised that receipts which he has for subscription payments show that the "American Council against Nazi Propaganda" published "The Hour", a newsletter. Confidential Informant T-2 stated that "The Hour" "is reliably regarded as being a Communist instrumentality". [redacted] b6 b7C b7D

In a full-page advertisement in the "NewYork Times" under date of March 14, 1946, CARL VAN DOREN is listed as "supporting the fight" of "Citizens United to Abolish the Wood-Rankin Committee", Suite 170, Hotel Astor, New York City.

On April 26, 1944, Dr. FREDERICK A. WOLL, Professor of Hygiene and Chairman of the Department of Hygiene at the City College of NewYork, New York City, advised that CARL VAN DOREN and DOROTHY VAN DOREN, representing "The Nation", were both listed as speakers for the school year 1932 to 1933 of the "Liberal Club" of the college. Dr. WOLL described the "Liberal Club" of which he was faculty advisor for that period, as nothing more than a group of Communist youths whose club activities and policies adhered rigidly to the Communist Party line during that period. Other speakers listed were EARL BROWDER, MIKE GOLD, Reverend HARRY F. WARD, JOSHUA KUNITZ, CORLISS LAMONT, LOUISE THOMPSON, and Professor MARGARET SHLAUCH.

Confidential Informant T-6, an informant of unknown reliability, advised on March 29, 1945 that CARL VAN DOREN was one of those seated on the speakers' platform at a dinner on March 22, 1945, sponsored by the "Joint Anti- Fascist Refugee Committee", which organization is listed on the Attorney-General's consolidated list of subversive organizations, dated September 21, 1948.

Confidential Informant T-8, of known reliability, advised in September, 1945 that the "Joint Anti-Fascist Refugee Committee" had curtailed its political activities following its efforts to gain admission to the National War Fund and that in political meetings which were held, especially in New York City, in connection with efforts to raise funds, the political speeches were usually given by "someone not directly connected with" the "Joint Anti-Fascist Refugee Committee", such as "Congressmen JOHN M. COFFEE and VITO MARCANTONIO, authors CARL VAN DOREN and ALLEN CHASE". T-8 lists the meeting held March 22, 1945 at the Hotel Astor as an example, naming the speakers as RICHARD WATTS, Jr., LISA SERGIO, and CARL VAN DOREN.

Confidential Informant T-7, of usual reliability, apparently referred to the same meeting, but before it took place, as having been sponsored by the "Spanish Refugee Appeal", part of the former organization.

Confidential Informant T-9, of unknown reliability, stated in August, 1946 that CARL VAN DOREN, "an author", was a member of the "New York Committee to Win the Peace".

That organization received considerable favorable publicity in the "Daily Worker" on June 22, 1946, page 5; June 26, 1946, page 5; June 28, 1946, page 5; and June 29, 1946, page 5. The "Daily Worker" published advertisements for the peace conference which the Committee was sponsoring in

the daily issues from June 23 through June 29, 1946.

Confidential Informant T-10, of usual reliability, made available on July 26, 1946 a pamphlet entitled "The Veterans", issued by the " Educational and Veterans' Commissions of the NewYork Communist Party", apparently representing Communist Party policy. On page 8, the pamphlet stated, in part: "There are a number of points which make possible the widest mobilization against the new plans (referring to the imperialistic roles of the United States and Great Britain and the machinations employed to prepare for war against the Soviet Union). The Win the Peace Conference enables the veterans to become the core of that movement and to give expression to their desire for peace. All efforts must be made to build that organization in shop committees and veterans bodies".

Confidential Informant T-11, of normal reliability, stated that in January, 1945 CARL VAN DOREN was listed as a sponsor of the "Friends of the Spanish Republic".

Confidential Informant T-12, of normal reliability, advised in October, 1942 that CARL VAN DOREN, "author", was present at a meeting or rally of the "Artists' Front to Win the War", held shortly before at Carnegie Hall, at which SAM JAFFE was the principal speaker.

Confidential Informant T-13, of known reliability, advised that in March, 1944, CARL VAN DOREN was one of those being considered as possible participants and guest speakers by the organizing committee of the "Jefferson School of Social Science", which organization is listed on the Attorney-General's consolidated list of subversive organizations, dated September 21, 1948.

[redacted] b6 b7C b7D

CARL GLICK, 21 Bethune Street, Author, said that he has known Miss LORENTZ since 1945, when he worked with her several times in broadcasts on China for OWI. He said that he has since known her socially and as a neighbor and that he had his wife have come to regard her and now MILLER as good friends. He said that they know her mother and know her family in West Virginia by reputation. He said that they also know her brother PARE LORENTZ to a certain extent personally and know his reputation

even better. He said that Miss LORENTZ and her family all enjoy excellent reputations so far as he knows. He described her character and habits as very good and said that he had the impression that she is very capable and conscientious in her work. He said that he would have no doubt whatever about her loyalty to the United States and that he had never detected the slightest tendency toward either Communism or Fascism. He said that he would classify her as of liberal New Deal inclinations. He pointed out that in his work with Miss LORENTZ, where her duties were to edit his writings so as to make them fit broadcasting requirements, she never made the slightest effort to "angle" or "slant" his thoughts. He said that on other occasions persons have attempted to give his writings a Communistic direction and that he is, consequently, very alert to prevent it. He pointed out that, although married to HENRY L. MILLER, she retained her professional name, ANNE LOUISE LORENTZ, and is generally known thus. He said that MILLER, who comes from Lafayette, Indiana and who met Miss LORENTZ at the State Department, where they both work, seems to be in every respect a good patriotic American and a person of excellent character. He said that MILLER'S reputation is very good. Mr. GLICK said that, on the basis of his acquaintanceship with Miss LORENTZ, he would not hesitate to recommend her highly for government service.

Concerning PARE LORENTZ, Miss LORENTZ' brother, Confidential Informant T-14, [redacted] advised that information available to it reflected essentially as follows:

PARE LORENTZ worked closely with RALPH STEINER, WILLARD VAN DYKE, LEWIS MUMFORD, MORRIS CARNOVSKY, PAUL DE KRUIF, ROBERT FLAHERTY, JERIS IVENS, AARON COPLAND, MAX GOBERMAN and FLOYD CROSBY in the production of various documentary films. All those persons named were reported to T-14 as having been more or less closely identified with various Communist Front organizations. T-14 advised that [redacted]

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[redacted]

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Confidential Informant T-15, of normal reliability, advised that the name "PARE LORENTZ", without further identification, was listed in [redacted]

ANNE LOUISE LORENTZ advised that she married HENRY LYNN MILLER, Jr., at New York City on October 14, 1948 in the apartment of her brother, PARE LORENTZ, at 1 West 64th Street. She said that her divorce from JOHN SOUTHERN took place in September, 1941 at Clarksburg, West Virginia, with herself as plaintiff. [redacted] She said that [redacted] She said that she had no trouble with her landlord at 52 Bank Street, but pointed out that while she was living there all the other tenants banded together to bring him before the Office of Price Administration for rent overcharges and for a failure to maintain proper facilities. She said that she did not participate in that action, because she intended to move very soon anyway. She further advised, however, that FILACTOS voluntarily and without any complaint on her part, either to him, to the Office of Price Administration or otherwise, sent her a check for the rent overcharge after she moved away and secured a release from her. She said, however, that she had no intention of raising the issue. She further pointed out that she was somewhat concerned about verification of

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her employment by the Ohio Woman in Columbus, Ohio, saying that she had discovered toward the end of her employment that the business was in some way not legitimate. She said that she then resigned and heard later that the head of the business had disappeared suddenly as if a fugitive. She said, therefore, that the employment might be verifiable and that it might also reflect unfavorably upon her for having been connected with such a business.

Credit and Criminal

The records of the Credit Bureau of Greater New York City reflect nothing unfavorable concerning Miss LORENTZ [redacted]

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No criminal record was found against Miss LORENTZ or members of her family at the New York City Police Department.

REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN

NY 123-1691

ADMINISTRATIVE PAGE

Applicant's husband is identical with HENRY LYNN MILLER, Jr., Bureau file [redacted] who has previously been investigated as a Voice of America applicant by this and other offices. (NYC file [redacted]. b6 b7C

[redacted]

[redacted]

CONFIDENTIAL INFORMANTS

The Confidential Informants mentioned in the report of Special Agent William D. Wright dated January 31, 1949 at New York, New York are as follows:

T-1 [redacted] who is known to the Bureau, per report of SA Joseph V. Wathers, NYC 7/9/47, entitled "American Society for Cultural Relations with Italy, INC., IS-C&I."

T-2 [redacted] 12/1/42, flimsy.

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T-3 [redacted] known to the Bureau per report of SA J. Joseph Tansey, NYC, 3/22/44, entitled "The Artists' Front to Win the War, aka, SM-C"

T-4 Letter head available in the NYC files per [redacted] and per [redacted] was , Fraud Against the Government, [redacted] Source of letterhead no longer available.

T-5 NYC file [redacted] which receipts were issued to [redacted] in whose name the NY office subscribed to "The Hour".

T-6 Confidential [redacted] (now no [redacted], known to the Bureau, per written report submitted by him 3/22/45.

T-7 [redacted] per report of SA James P. O'Neill, NYC 4/9/45, entitled "Joint Anti-Fascist Refugee Committee, aka Spanish Refugee Appeal of the JAFRC".

T-8 Memorandum by Foreign Agents' Refistration Section of the Department of Justice, furnished NYC by the Bureau per bulet 9/19/45.

T-9 [redacted] per report of SA J.J. McCarthy, NYC, 8/5/46, entitled "New York Committee to Win the Peace, IS-C".

T-10 [redacted] known to the Bureau per report of SA Walter C. Roetting, Jr., NYC 8/22/47, "National Committee to Win the Peace". (100-80801-152).

CONFIDENTIAL INFORMANTS (continued)

T-11 [redacted] per report of SA James P.O'Neill, NYC, 1/20/45, (now [redacted], entitled "Friends of the Spanish Republic, IS-C".

T-12 [redacted] who is known to the Bureau, per NY letter to Bureau, 10/24/42, entitled "Artists' Front to Win the War, IS-R".

T-13 A reliable and confidential source [redacted] 10/16/43.

T-14 [redacted] per file No [redacted] 7/22/47, including report of [redacted]

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T-15 [redacted] Los Angeles, California, per report of SA J.R. Vicars, 2/10/42 Los Angeles, entitled "American Council on Soviet Relations, IS-R".

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T-17
T-18
T-19
T-20
T-21

[redacted]

Photo Army 8/14 1963

Wep Joe

CC TO: [redacted]
REQ. REC'D 5-16
AUG 28 1961
ANS.
BY: FWM - SLS

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Photo

CC TO: Aid
REQ. REC'D 12-7-65
DEC 15 1965
ANS.
BY: Bug Jenkins

CC TO: Usia
REQ. REC'D 11/27
DEC 24 1963
ANS.
BY: Bug Joe

FEB 3 9 21 AM '49

VOID PRECEDING FORM
SEE BLANCHE SIDE LOG

[redacted] 6/15/88 #262, 5-16

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HEREIN IS UNCLASSIFIED
DATE 6-9-88 BY [redacted]

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78 Writers Ask Lifting Of Embargo

Leading Authors Say There's Still Time To Save Democracy

NEW YORK, Feb. 6. — Seventy-eight American writers, including the outstanding figures in American letters, have released a joint appeal for the lifting of the embargo which prevents the Spanish Republic from buying arms for its defense.

"It is still not too late," say these leaders of thought and literature, "to save Loyalist Spain from the invasion of Fascist armies."

Stressing the immediate peril to the United States if the Franco forces should crush the Spanish democracy, the writers' statement declares: "We are ready to pay the Fascists the one and only compliment they deserve: that they sometimes mean what they say." The appeal then quotes official Fascist boasts as to the imminence of fascism in South and Central America.

INCALCULABLE

The statement recognizes "the incalculable service to liberty and democracy rendered during 30 months of war and still being rendered by the Spanish government and the Spanish people in their battle against treason, invasion and international fascism."

The appeal is built around a five-point summary of the reasons for preferring the "duly elected republican government to one set up in the beginning by a treasonable military coup d'etat and kept in power only by the aid of German, Italian and Moorish invaders."

Citing the words of Franco official spokesmen, the appeal says that the lifting of the U. S. embargo charges intellectual, educational and religious freedom are vanishing in the territory now occupied by Fascist armies.

The writers' statement points to the ban in Fascist Spain upon the works of Goethe, Carlyle, Hugo, H. G. Wells and many others, as evidence of intellectual slavery. "In Loyalist Spain," the appeal reads, "the circulation of such classics has increased during the war!"

The statement offers evidence of religious freedom in Loyalist Spain.

The 78 leaders in American literature who issued the appeal that the embargo on the Loyalists be lifted are:

Louis Adamic, Franklin P. Adams, Maxwell Anderson, Sherwood Anderson, Katharine Anthony, Newtin Arvin, Clarence Ayres.

Harry Elmer Barnes, Ernest Sutherland Bates, William Rose Benet, Bruce Bliven, Van Wyck Brooks, Louis Bromfield, Pearl Buck.

Erskine Caldwell, Henry Seidel Canby, Oliver Carlson, John Chamberlain, Haakon Chevalier, Marquis Childs, Nathalie Sedgewick Colby, Malcolm Cowley.

Floyd Dell, John Dewey, John Dos Passos, Erwin Edman, Clifton Fadiman, William Faulkner, Edna Ferber, Dorothy Canfield Fisher, Sara Bard Field, Waldo Frank.

Christian Gauss, John Gunther, Margaret Halsey, Dashiell Hammett, Cyril Harris, Lillian Hellman, Ernest Hemingway, Barton J. Hendrick, Granville Hicks, Sidney Howard.

Horace Kallen, George S. Kaufman, Rockwell Kent, Freda Kirchwey, Paul de Kruif, Oliver LaFarge, Max Lerner, Archibald MacLeish, John P. Marquand, Frank Monaghan, Christopher Morley, Lewis Mumford.

Wanda Fraikon Neff, William Allen Neilson, Allan Nevins, Dorothy Parker, Elliot Paul, Ralph Barton Perry, Charles Poore, Henry F. Pringle, Lorine Pruette, Elmer Rice, Harry Scherman, Edwin Seaver, George Seldes, Vincent Sheean, Odell Shepard, Upton Sinclair, George Soule, Dorothy Thompson, James Thurber, Carl Van Doren, Oswald Garrison Villard.

Richard J. Walsh, Sophus Winther, Charles Erskine Scott Wood.

Spain

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PEOPLES WORLD

FEB 7 1939

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 100-15732

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
LOS ANGELES	7/10/43	6/29-7/10/43	JAMES G. FINDLAY FXC

TITLE	CHARACTER OF CASE
COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY	INTERNAL SECURITY (C)

SYNOPSIS OF FACTS:

Investigation reveals that seven pictures--MISSION TO MOSCOW, ACTION IN THE NORTH ATLANTIC, HANGMEN ALSO DIE, KEEPER OF THE FLAME, EDGE OF DARKNESS, [illegible] RUSSIAN FRONT, THIS LAND IS MINE--containing [illegible]leged Communistic propaganda, have been released. [illegible]ne pictures--NORTH STAR, FOR WHOM THE BELL TOLLS, [illegible]KROUGH EMBASSY EYES, RUSSIAN PEOPLE, SONG OF RUSSIA, [illegible]OY FROM STALINGRAD, GIRL FROM LENINGRAD, SEVENTH CROSS, and SECRET SERVICE IN DARKEST AFRICA--have been made or are now in the process of being made, but have not been released. It is reported that some and perhaps all of these pictures contain information of a propaganda nature. Lists of screen writers who write propaganda material and who are known to be Communists or followers of the Communist Party line are being submitted. An American Legion Post, called the "Cinema Post", has recently been formed. Its membership is to be confined to people in the motion picture industry and it is also believed that its membership will be confined almost exclusively to Communists and Party line followers.

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 5/16/88 BY 268,785

REFERENCE: Bureau File #100-138754.
Bureau letter dated June 21, 1943.
Report of Special Agent JAMES G. FINDLAY, Los Angeles, California, dated 2/18/43.

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FEDERAL BUREAU OF INVESTIGATION

FORM No. 1
THIS CASE ORIGINATED AT LOS ANGELES

12056 FILE NO. 100-157

REPORT MADE AT	DATE WHEN MADE	PERIOD FOR WHICH MADE	REPORT MADE BY
LOS ANGELES	7/10/43	6/29-7/10/43	JAMES G. FINDLAY

TITLE

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

CHARACTER OF CASE

INTERNAL SECURITY (C)

SYNOPSIS OF FACTS:

Investigation reveals that seven pictures--~~MISSION TO MOSCOW,~~ ACTION IN THE NORTH ATLANTIC, HANGMEN ALSO DIE, KEEPER OF THE FLAME, EDGE OF DARKNESS, OUR RUSSIAN FRONT, THIS LAND IS MINE--containing alleged Communistic propaganda, have been released. Nine pictures--NORTH STAR, FOR WHOM THE BELL TOLLS, THROUGH EMBASSY EYES, RUSSIAN PEOPLE, SONG OF RUSSIA, BOY FROM STALINGRAD, GIRL FROM LENINGRAD, SEVENTH CROSS, and SECRET SERVICE IN DARKEST AFRICA--have been made or are now in the process of being made, but have not been released. It is reported that some and perhaps all of these pictures contain information of a propaganda nature. Lists of screen writers who write propaganda material and who are known to be Communists or followers of the Communist Party line are being submitted. An American Legion Post, called the "Cinema Post", has recently been formed. Its membership is to be confined to people in the motion picture industry and it is also believed that its membership will be confined almost exclusively to Communists and Party line followers.

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reau File #100-138754.
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AL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

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6 JUL 1943

6/16/88

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DETAILS:

AT LOS ANGELES, CALIFORNIA:

PROPAGANDA PICTURES

Due to the fact that "MISSION TO MOSCOW", a propaganda picture, has been shown and has attracted the attention of the American public and has caused widespread comment in the press and over the radio and the further fact that it is known that quite a large number of pictures have been made and are in the course of being made, this report will deal with the so-called propaganda films, which have an effect favorable to the Communist ideology, together with identifying data about the directors, writers, actors, actresses, executives and the so-called intellectuals, who are engaged in producing such pictures. Effort will be made to show the Communist connection and the Communist Party influence and participation in production of such motion pictures.

Following the production and showing of the "MISSION TO MOSCOW", a propaganda motion picture favoring the Soviet system of government and economy and thereby indirectly favoring Communism in the United States, the motion picture industry has already released a number of pictures which have in a greater or less degree created a similar effect. In addition, there are now in preparation in the picture studios in Hollywood, a large number of motion pictures which undoubtedly contain propaganda of a like nature. In fact, the one subject, RUSSIA, and its place in the world of events today, is the favorite subject for motion pictures at the present time. This fact was brought out forcibly in an article published by the dramatic editor, VIRGINIA WRIGHT, of the Los Angeles Daily News, under date of June 5, 1943.

In part, she stated:

> "Warner Brothers' quip that 'MISSION TO MOSCOW' would 'put Russia on the map' is more truth than pleasantry, as far as the rest of Hollywood is concerned.
>
> "Band wagons for the USSR are trumpeting from Burbank to Westwood, from Culver City to Hollywood. Refusing to jump on is like insisting that talking pictures are just a passing fancy.
>
> "The Trotskyite press.....may stamp with all its bias on 'MISSION TO MOSCOW' but it can't stop the march. For

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whether or not the American public comes to know the real Russian people from this growing cycle, it will, at least, be more sympathetically disposed toward that ally.

"First of the new releases laid against Russian backgrounds probably will be Columbia's 'BOY FROM THE STALINGRAD'. LEWIS MILESTONE is completing LILLIAN HELLMAN'S drama, 'THE NORTH STAR' for SAMUEL GOLDWYN. Out at Metro in Culver City, while there are certain unexplainable delays, they're well along with a production called simply 'RUSSIA'.

"At RKO-radio CASEY ROBINSON is getting ready to produce 'REVENGE', a story of Russia's guerrilla fighters. Twentieth-Century Fox recently paid out $30,000.00 for the Broadway play 'THE RUSSIAN PEOPLE' and Paramount has called on screen writer JOHN WEXLEY to write the screen play 'THE CITY THAT STOPPED HITLER', as a tribute to Stalingrad.

"The cycle won't stop with the pictures already in production or preparation. Agents' offices are stacked with stories about Russia written by their clients."

In order that one may better understand the methods and the nature of the Communist infiltration into the motion picture industry and the influence of the Communist Party in the making of pictures of a propaganda nature, it is deemed necessary to take into consideration the changes in the Communist Party line brought about by the political and military changes.

Source A has informed that prior to June 22, 1941, while the HITLER-STALIN Non-aggression Pact was in full force and effect, Communist influences throughout the United States and in Hollywood especially, opposed the entry of the United States into the war, and also opposed all preparations for national defense, aid to England and France, the Selective Service Act, the Lend Lease Act and other preparations then under way in the United States toward national defense.

The Communists in Hollywood and the motion picture industry opposed the making of any pictures in Hollywood, which showed sympathy for the democracies.

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They label all such efforts as "war propaganda" and "warmongering" and branded all who favored preparedness as "warmongers", but when HITLER attacked STALIN on June 22, 1941, the Communist Party line immediately changed and then called for all out aid to England and the Soviet Union, aid to China and full preparation for war. The strong Communist contingent in Hollywood immediately began clamoring and demanding that the motion picture industry make propaganda pictures supporting the war in all its phases. This situation offered the Communists a splendid opportunity to pose as ardent patriots supporting the United States in its war efforts, not because of their love for the United States, but because the United States was"now an ally of the Soviet Union". The Communists seized this opportunity to inject into motion pictures, under the guise of full support of the war, propaganda glorifying the Soviet Union and JOSEPH STALIN. This tactic has been used and is now being used in an ever-increasing clamor. The Communist Party,which has a very large following among the writers, directors, actors and others in the so-called cultural and creative departments of the motion picture studios, is using these people to inject propaganda into writings and pictures to build a case for Communism in the United States by making it appear by the use of their ideology that STALIN and the Soviet Union are waging a glorious fight against HITLER.

The Communist Party line now calls for the laying aside temporarily of all revolutionary objections and the confining of its open activities to patriotic prosecution of the war. Unless one is familiar with the past activities of the individual Communist, as well as his collective activities, it is very difficult to detect those who are projecting and carrying on the work of propaganda in the pictures. Persons will be named in this report whose present activities could not be criticized. It is only by an examination of their Communist background and activities that they can be detected. It must also be borne in mind that the present party line is only temporary; that should the exigencies of the Soviet Union demand a change in its foreign policy, the Communists of the United States will immediately react to such change, even to the extent of completely reversing their present alleged position and doing everything in their power to betray the United States. It must be remembered that the first loyalty of the Communists of the United States is to the Soviet Union and JOSEPH STALIN and as has been seen in the past by the various changes in the foreign policy of the Soviet Union and the consequent changes in the activities of the Communists in the United States, they will remain faithful to the United States, only when the interests of the United States are identical with the interests of the Soviet Union.

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STALIN-HITLER PACT
AUGUST 23, 1939

After HITLER had overrun Poland and STALIN had exacted one-half of Poland as his share, a pact of non-aggression was signed which was in effect until June 22, 1941. During this period, the Communists called all who advocated preparedness for war "warmongers" and were against everything which was proposed in preparation for war and preparedness.

HITLER ATTACKS STALIN
JUNE 22, 1941,
AND BREAKS THE PACT OF AUGUST 23, 1939

Source B has delineated the position and changes in the Communist Party line as reflected in the motion picture industry in Hollywood. It is as follows: Since June 22, 1941, when HITLER violated the pact between himself and JOSEPH STALIN and invaded the Soviet Union, an event which changed the "line" of the Communist Party in the United States from one of isolation and opposition to the war to one of ardent patriotism and full support of the war, the influence of the Communist Party over the motion picture industry in Hollywood, and the penetration of that industry by Communists and fellow travellers has grown at an alarming rate. This change in the line of the Communist Party demanded that it, and its followers, take full advantage of the war situation to build the party's influence in all phases of American life. After the attack on the United States at Pearl Harbor, a situation was created that was ideal for the activities of the Communists, who could now pose as loyal patriots, devoted to the cause of democracy.

The Hollywood motion picture industry had long been a concentration point due to the value of that industry to them as a means of propaganda through pictures, a soft source of financial assistance and prestige. Consequently, when this war situation developed, the Communist Party threw everything it had into the Hollywood scene. The primary purpose of the effort was to influence the making of a type of picture that would be favorable to the Soviet Union and thus, indirectly, serve to boost the cause of Communism in the United States. As this effort was to influence the making of a certain type of motion picture, it was necessary to influence those persons engaged in the industry in the "cultural" fields, directors, writers, actors and others. In carrying out this part of the program, they were already well fitted, inasmuch as the Communists had, for many years, one of their strongest and most influential "front" organizations working in the motion picture industry.

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LEAGUE OF AMERICAN WRITERS
Powerful Front Organization

[Source B has also stated that this organization has now reached such a position of power and influence in the industry that it can be said that it practically dominates the cultural section of the motion picture industry.] The LEAGUE OF AMERICAN WRITERS, since its inception in March, 1935, when the first congres was held in New York City, at the Mecca Temple, has been completely under the domination of the Communist Party. Although the present LEAGUE OF AMERICAN WRITERS was formed in 1935, it really had its beginning in 1930, when a congress of so-called "Revolutionary Writers" was held in Kharkov, Russia. In November of the year 1930, at this congress at which three delegates, HARRY POTEMKIN, MICHAEL GOLD and ISIDOR SCHNEIDER from the United States were present, a plan was laid down to enlist writers everywhere throughout the world in the cause of Communism and the defense of the Soviet Union. Between that year and 1935, these "Revolutionary Writers" set up in the United States a series of JOHN REED CLUBS, named after the Communist revolutionary, JOHN REED, to carry on the work laid down at the Kharkov congress.

In March, 1935, a call was sent out for all writers to attend a congress to be held in New York City in that month. At this congress the LEAGUE OF AMERICAN WRITERS was formed to take the place of the JOHN REED CLUBS. At this first congress, such known Communists as EARL BROWDER, MICHAEL GOLD, CLARENCE HATHAWAY, ISIDOR SCHNEIDER and many others were in attendance and delivered the main addresses and, in fact, dominated the proceedings. Since that time, a congress has been held every two years. At each of these congresses, the Communist Party has been in evidence and has had complete control of the organization. From its first inception to the present time, the LEAGUE OF AMERICAN WRITERS has never faltered in its allegiance to theSoviet Union and the cause of Communism. The Hollywood chapter of the LEAGUE OF AMERICAN WRITERS is its strongest unit. While the Hollywood Chapter of the League does not of itself openly control the Hollywood writing fraternity, it does so indirectly through its members' control of the SCREEN WRITERS' GUILD, THE WRITERS' UNION and the HOLLYWOOD WRITERS' MOBILIZATION. In addition to its influence over the writers engaged in writing and adapting plays for the screen, it has succeeded through its control over the HOLLYWOOD WRITERS' MOBILIZATION in placing its members in the Office of War Information and other government agencies. [The LEAGUE OF AMERICAN WRITERS, operating through the HOLLYWOOD WRITERS' MOBILIZATION, which in turn affiliates with the WRITERS' WAR BOARD in New York, is exercising an influence of almost

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unlimited possibilities, not only in the making of motion pictures favorable to the Communist cause, but in shaping the propaganda put out by governmental agencies.]

[In addition to its influence exercised in the cultural departments, the League works in conjunction with the Communist-controlled labor unions in the picture industry, with the result that there has been built up in the Hollywood motion picture industry a machine which is well-nigh impregnable under the present war situation.]

WRITERS' MOBILIZATION

The motion picture trade magazine, "VARIETY", on July 22, 1942, under the heading, "CONGRESS OF WRITERS REPORT MADE TO MOBILIZATION", stated the following:——

> "A formulated report from the committee on a National Congress of Writers was submitted by JOHN HOWARD LAWSON, (correct name JACOB LEVY), last night at a meeting of the enlarged Steering Committee of the HOLLYWOOD WRITERS' MOBILIZATION. Preliminary plans call for representatives of the government, writers, journalism and radio to cover all phases of writer cooperation in the war effort.
>
> "It is recommended that a delegate or delegates be sent East to discuss the plans with a New York writers' group. Suggestion was made that MARC CONNELLY or SIDNEY BUCHMAN make the trip to represent the committee and that ROBERT ROSSEN, Chairman of the Steering Committee, represent the WRITERS' MOBILIZATION.
>
> "SIDNEY BUCHMAN reported on the cooperative group to be formed between the producers and the Writers' Mobilization, AL LEAVITT on educational program, the first feature of which will be a lecture by ERSKINE CALDWELL at the Roosevelt Hotel on July 31, 1942.
>
> ....."Local members of the committee, which will seek support of the New York group include
>
> JOHN HOWARD LAWSON
> HECTOR CHEVIGNY

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GEORGE OPPENHEIMER
ALLAN RIVKIN
TOM ALFRED
MARC CONNELLY
SAM MOORE
BILL ROBERTS
CAMERON SHIPP
EDWARD SHODOROV

HISTORY OF THE LEAGUE OF AMERICAN WRITERS

EUGENE LYONS, in his book "THE RED DECADE", page 145, has stated the following with respect to the LEAGUE OF AMERICAN WRITERS, under the principal heading "MORE PLANETS ARE LAUNCHED":

> "Only a congenital dunce can peruse the proceedings of the first Congress of American Revolutionary Writers, which launched the League of American Writers, and doubt that the show was carefully staged by the Communists. Every slogan of the Comintern was woven into the design of the performance. Its fundamental assumption was the perfection of STALIN'S Russia, including its new literature. Messages from Soviet writers threw the audience into spasms of orgiastic enthusiasm. Every address was a direct or indirect salute to the Kremlin.
>
> "Held in the New School for Social Research in New York, April 24-27, 1935, the congress occurred unknowingly on the very edge of the crumbling Third Period..... Its Muscovite inspiration was not yet muted and camouflaged; the adjective 'revolutionary' was not yet outlawed; the allegiance to Russia was not disguised. Such stratagems would confuse the issue in subsequent congresses and leave muddled literary people more muddled than ever. But now the affair was boldly Communist. BROWDER was well in the fore in the organizational stages. The fat little man with the tiny, frightened eyes, ALEXANDER TRACHTENBERG, head of the International Publishers and one of the party leaders, was busy moving scenery and prompting the actors.
>
> "MICHAEL GOLD was greeted as 'the best-loved American revolutionary writer' and accepted the accolade without protest. He

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boasted of the deepening cultural influence of the Communist Party, referring specifically to the success of the Theatre Union and the Group Theatre and to the dozens of revolutionary books rolling off capitalist presses.

"'Our writers must learn', said he, 'that the working class which has created a great civilization in the Soviet Union is capable of creating a similar civilization in this country.' He called on red writers to regard themselves thereafter as 'artists in uniform'.

"But the center of the stage was held by the party functionaries--GOLD, HATHAWAY, FREEMAN, TRACHTENBERG, OLGIN, et al.--without the concealment which would later become compulsory. The resolutions voted by the congress followed the Moscow line as closely as any party manifesto. The main address, of course, was BROWDER'S. 'The Communist Party', he declared, 'greets this historic Congress of American Writers. We are all soldiers, each in our own place, in a common cause. Let our efforts be united in fraternal solidarity'. The remarkable fact is that an organization as frankly Muscovite should, within less than twelve months, dare pretend to be independent and non-partisan. Only one fact is more remarkable: that so many hundreds of writers throughout the country should have believed the outrageous lie.

"Before the memory of the League's parentage is quite obliterated, let me list the founding fathers for the coming historian of literary curiosities. The call for the congress was signed by:

EARL BROWDER
MICHAEL GOLD
GRANVILLE HICKS
THEODORE DREISER
NATHAN ASCH
LESTER COHEN
EDWARD DAHLBERG
JOHN L. SPIVAK
NELSON ALGREN
ARNOLD B. ARMSTRONG
MAXWELL BODENHEIM
THOMAS BOYD
BOB BROWN
FIELDING BURKE
KENNETH BURKE

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ROBERT COATES
ERSKINE CALDWELL
ALAN CALMER
ROBERT CANTWELL
JACK CONROY
MALCOLM COWLEY
GUY ENDORE
JAMES T. FARRELL
KENNETH FEARING
BEN FIELD
WALDO FRANK
JOSEPH FREEMAN
EUGENE GORDON
HORACE GREGORY
HENRY HART
CLARENCE HATHAWAY
JOSEPHINE HERBST
ROBERT HERRICK
LANGSTON HUGHES
ORRICK JOHNS
ARTHUR KALLET
LINCOLN KIRSTEIN

HERBERT KLINE
JOSHUA KUNITZ
JOHN HOWARD LAWSON
TILLIE LERNER
MERIDEL LE SUEUR
MELVIN LEVY
ROBERT MORSS LOVETT
LOUIS LOZOWICK
GRACE LUMPKIN
LEWIS MUMFORD
EDWARD NEWHOUSE
JOSEPH NORTH
MOISSAYE J. OLGIN
SAMUEL ORNITZ
MYRA PAGE
JOHN DOS PASSOS
PAUL PETERS
ALLEN PORTER
HAROLD PREECE
WILLIAM ROLLINS, JR.
PAUL ROMAINE
ISIDOR SCHNEIDER

EDWIN SEAVER
CLAIRE SIFTON
PAUL SIFTON
GEORGE SKLAR
LINCOLN STEFFENS
PHILIP STEVENSON
GENEVIEVE TAGGARD
ALEXANDER TRACHTENBERG
NATHANIEL WEST
ELLA WINTER
RICHARD WRIGHT"

On Page 318 of this book, Mr. LYONS states:

"The initial congress which launched the league, as we have already recorded, was frankly Communist in its temper. Among the signers of its call were Comrades BROWDER, ALEXANDER TRACHTENBERG, GOLD, MOISSAYE, J. OLGIN, JOSEPH NORTH, JOSEPH FREEMAN and other undisguised Communists. The call for the Second Congress, held in New York on June 4-6, 1937, omitted such names. It was garnished more discreetly with non-political names, in line with the new period. The signers now

were

NEWTON ARVIN
VAN WYCK BROOKS
ERSKINE CALDWELL
MALCOLM COWLEY
PAUL DE KRUIF
WALDO FRANK
LANGSTON HUGHES
JAMES WELDON JOHNSON
JOHN HOWARD LAWSON
ROBERT MORSS LOVETT
ARCHIBALD MAC LEISH
CLAUDE MC KAY
VINCENT SHEEAN
UPTON SINCLAIR
GEORGE SOULE
DONALD OGDEN STEWART
GENEVIEVE TAGGARD
JEAN STARR UNTERMEYER
CARL VAN DOREN
ELLA WINTER
and LEWIS MUMFORD."

JOSEPH E. DAVIES
Auther of the book "MISSION TO MOSCOW"

Source C reveals that JOSEPH E. DAVIES, former Ambassador to Russia and author of the book, "MISSION TO MOSCOW", was in Hollywood, California, about June 30, 1942. On this date "THE HOLLYWOOD REPORTER", under the heading "DAVIES WILL AID ON W.B.'S 'MOSCOW'" stated:

"Most important step in the production of pictures with a Russian background has been taken by Warners in getting Ambassador JOSEPH E. DAVIES to assist in the preparation of his book 'MISSION TO MOSCOW', which Warners will bring to the screen.

"In addition to the book, DAVIES is adding personal papers, memoranda, private information and other documents to the large store of material collected."

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DAVIES stated as quoted in "THE HOLLYWOOD REPORTER":

"I am enthusiastic that this motion picture to be produced by Warner Brothers will make a complete and frank portrayal of conditions, contributing to the better mutual understanding and confidence between two great peoples at this particular time and will be of paramount service to the cause of the United Nations and to free men everywhere."

On July 1, 1942, "THE HOLLYWOOD REPORTER" stated:

"HARRY M. WARNER is to leave Wednesday from Washington to rush 'MISSION TO MOSCOW' into production at the earliest possible moment. WARNER personally negotiated the deal with JOSEPH E. DAVIES, former Ambassador to Russia, for purchase of best seller. Picture to be released September 15. A statement issued in Washington by DAVIES said Warner Brothers paid him the highest amount ever paid for a book, but would not disclose the purchase price. DAVIES, who is coming to Hollywood to serve as Technical Director on the film, said he is donating the proceeds of the film rights sale to 'a public cause'.

MOTION PICTURES WHICH HAVE A PROPAGANDA SLANT AND WHICH WILL BE TREATED IN THIS REPORT

The following so-called propaganda pictures have been released by the producers at Hollywood and same will be treated separately and individually in this report.

1. "MISSION TO MOSCOW"
2. "ACTION IN THE NORTH ATLANTIC"
3. "KEEPER OF THE FLAME"
4. "HANGMEN ALSO DIE"
5. "OUR RUSSIAN FRONT"
6. "EDGE OF DARKNESS"
7. "THIS LAND IS MINE"

"MISSION TO MOSCOW" Produced by WARNER BROTHERS, released about May 10, 1943

The following is a list of the "CAST AND CREDITS" and the "CAST OF CHARACTERS" of "MISSION TO MOSCOW", which was issued by Warner Brothers Studio:

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"CAST AND CREDITS"

'M I S S I O N T O M O S C O W'

A Warner Bros. - First National Picture

Produced by ROBERT BUCKNER
Directed by MICHAEL CURTIZ
Screen Play by HOWARD KOCH
From the Book by JOSEPH E. DAVIES
Director of Photography BERT GLENNON, A.S.C.
Film Editor OWEN MARKS
Art Director CARL JULES WEYL
Sound by OLIVER S. GARRETSON
Special Effects by ROY DAVIDSON and H. F. KOENEKAMP, A.S.C.
Montages by DON SIEGEL and JAMES LEICESTER

Set Decorations by GEORGE JAMES HOPKINS
Technical Advisor JAY LEYDA
Ballet Staged by LEROY PRINZ
Gowns by ORRY-KELLY
Makeup Artist PERC WESTMORE
Music by MAX STEINER
Orchestral Arrangements by BERNARD KAUN
Musical Director LEO F. FORBSTEIN
Assistant Director FRANK HEATH
Unit Publicist DON KING

CAST OF CHARACTERS

WALTER HUSTON	as	JOSEPH E. DAVIES
ANN HARDING	as	MRS. DAVIES
OSCAR HOMOLKA	as	MAXIM LITVINOV
GEORGE TOBIAS	as	FREDDIE
GENE LOCKHART	as	PREMIER MOLOTOV
ELEANOR PARKER	as	EMLEN DAVIES
RICHARD TRAVIS	as	PAUL GROSJEAN
HELMUT DANTINE	as	MAJOR KAMENEV
VICTOR FRANCEN	as	PROSECUTOR VYSHINSKY
HENRY DANIELL	as	JOACHIM VON RIBBENTROP
BARBARA EVEREST	as	IVY LITVINOV
DUDLEY FIELD MALONE	as	WINSTON CHURCHILL
ROMAN BOHNEN	as	NIKOLAI KRESTINSKY
MARIA PALMER	as	TANYA LITVINOV
MORONI OLSEN	as	COLONEL PHILIP FAYMONVILLE
MINOR WATSON	as	LOY W. HENDERSON
VLADIMIR SOKOLOFF	as	PRESIDENT KALININ
MAURICE SCHWARTZ	as	DR. BOTKIN
JEROME COWAN	as	SPENDLER
KONSTANTIN SHAYNE	as	NIKOLAI I. BUKHARIN
MANART KIPPEN	as	JOSEPH STALIN
KATHLEEN LOCKHART	as	LADY CHILSTON
KURT KATCH	as	MARSHAL TIMOSHENKO
FELIX BASCH	as	DR. HJALMAR SCHACHT
FRANK PUGLIA	as	JUDGE ULRICH

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DORIS LLOYD	as	MRS. CHURCHILL
FRANK REICHER	as	COUNT WERNER VON DER SCHULENBURG
JOHN ABBOTT	as	GRIGORI F. GRINKO
DANIEL OCKO	as	HEINRICH YAGODA
IVAN TRISAULT	as	MIKHAIL TUKHACHEVSKY

In order to state the impressions one gathers from seeing this picture, it is necessary to state some of the background as it is believed to exist. It should be taken into consideration that the adaptation of the play from the book "MISSION TO MOSCOW" by JOSEPH E. DAVIES, former Ambassador to Moscow, was made by ERSKINE CALDWELL, long identified with Communist Party activity, having followed the line of the Party during all of its changes from the popular front period prior to 1939 through the period of the HITLER-STALIN Pact, which was signed on August 23, 1939, when CALDWELL opposed the Lend Lease Act, the Selective Service Act and adopted and supported the general program of the American Peace Mobilization. After HITLER attacked STALIN on June 22, 1941, CALDWELL followed the Communist Party line which called for "all out aid to Britain, the Soviet Union and China".

For years CALDWELL has been a member of the League of American Writers, a recognized Communist front organization. He has made a number of trips to Russia and is an outstanding propagandist for Communism, and has been for a number of years.

CALDWELL is recorded as an associate editor of "Soviet Russia Today". He went to Russia in 1941, and wrote the book "ALL OUT ON THE ROAD TO SMOLENSK", which is a glorification of the STALIN regime.

EUGENE LYONS in his book, "THE RED DECADE", under the heading "THE RED CULTURAL RENAISSANCE", stated in part:

> "If a history of highbrow lunacies in these United States is ever written, it will be necessary to devote a large part of its space to the strange career, roughly between 1930 and 1935, of Proletarian Culture, known familiarly to its caretakers as Proletcult. The noisiest of the litter were 'proletarian criticism' and 'proletarian literature', but there were also queer pups known as proletarian theatre, cinema, painting, sculpture, music, dancing, and so on.
>
> ....."A lot of budding and a few overripe novel writers suddenly became interested in the plain people and got all puffed up over their new virtue, as though UPTON SINCLAIR, JACK LONDON, WILLIAM DEAN HOWELLS and a lot of others had never written. And above all Proletcult beckoned to droves of third-rate writers, singers, dancers, critics who recognized the draft as a short cut to recognition and ready-made audiences. Mediocrity for once seemed very like a special artistic merit.

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....."there were men and women of talent among the migrants. The fact that they counted JOHN DOS PASSOS, EDMUND WILSON, WALDO FRANK, SHERWOOD ANDERSON, THEODORE DREISER and younger men like JAMES T. FARRELL, PHILIP RHAV, ERSKINE CALDWELL, etc. is proof of this. But the gifted were smothered by the proletarian phonies, by politicians legislating for artists, artists pretending to be "dialecticians", communist sycophants and logrollers. Despite the admixture of genuine artistic and moral values, it all added up to a noisy and nonsensical circus.

....."It was an amazing show the circus put on, year after year. The 'NEW MASSES' oracles were ruthless to outsiders and firm with their own to keep them from straying. DOS PASSOS was reprimanded because he 'had not sufficiently emphasized the strength of the working class'. CALDWELL was warned that he 'very inadvertently suggests the latent power of the Southern proletariat'. Writers were condemned for 'unconscious fascism' and conscious social fascism even when they thought they were doing all right."

LYONS on page 147 of the same book lists CALDWELL as one of the "founding fathers" of the LEAGUE OF AMERICAN WRITERS, along with

EARL BROWDER
MICHAEL GOLD
THEODORE DREISER
JOHN L. SPIVAK
MALCOLM COWLEY
GUY ENDORE
WALDO FRANK
JOSEPH FREEMAN
CLARENCE HATHAWAY
LANGSTON HUGHES
JOHN HOWARD LAWSON
ROBERT MORSS LOVETT
M. J. OLGIN
SAM ORNITZ
ISIDOR SCHNEIDER
GEORGE SKLAR
LINCOLN STEFFENS
ALEXANDER TRACHTENBERG
ELLA MAE WINTER

and other Communists and fellow travellers.

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The call of the Second Congress of the LEAGUE OF AMERICAN WRITERS held in New York City on June 4-6, 1937, was signed by ERSKINE CALDWELL, MALCOLM COWLEY, WALDO FRANK, LANGSTON HUGHES, JOHN HOWARD LAWSON, ROBERT M. LOVETT, ARCHIBALD MacLEISH, UPTON SINCLAIR, DONALD OGDEN STEWART, ELLA MAE WINTER (wife of DONALD OGDEN STEWART) and other well known Communists and party line followers.

The "PEOPLE'S WORLD" for August 1, 1942, stated "Writer ERSKINE CALDWELL has been going like a house afire on 'MISSION TO MOSCOW', the Warner production of the book by ex-Ambassador, JOSEPH E. DAVIES. It took CALDWELL only two days to do the rough screen treatment."

Life Magazine for September 8, 1941, carried a story by CALDWELL entitled "RUSSIA IN WAR TIME", in which he stated that since early July, 1941, he was the first American correspondent to leave Moscow after the German invasion began. The story reflects that CALDWELL is the author of "TOBACCO ROAD" and "GOD'S LITTLE ACRES".

Confidential National Defense Informant [redacted] has advised that "MISSION TO MOSCOW", which is being produced in picture form, is completely controlled by the Soviet Embassy at Washington, even to the naming of the actors. Informant reported that one scene of the picture would show Trotsky plotting with German agents. Informant also advised that JAY LEYDA, a known Communist, is the principal advisor on the picture. b7D

JAY LEYDA
Technical Director
on "MISSION TO MOSCOW".

Source D has reported that JAY LEYDA, who was called in as Technical Director of the picture, has a long record of Communist activity. For several years prior to 1935, LEYDA was stationed in Moscow where he was director of propaganda, which was disseminated by way of the theatre and motion pictures. He came to America about 1935 and was connected with the Modern Film Library, an organization sponsored and supported by the Rockefeller Foundation. About 1939, LEYDA was discharged by that organization on account of his Communist activity. Also during that period LEYDA was the associate editor of "NEW THEATER", a Communist-controlled magazine dealing with the theaters and motion pictures in the United States. He has been a sponsor for and supporter of a large number of alleged Communist-front organizations in the United States. At the present time he is a member of, and active in the Hollywood League of American Writers. He lectures at the Hollywood Writers School, a project sponsored by the League of American Writers and completely under the domination and control of the Communist Party.

Source E advised that the following information would throw some light on the activities of Mr. LEYDA covering a period of years:

The Motion Picture Almanac for 1939-40 on Page 391, gives the following short biography of JAY LEYDA:

"JAY LEYDA, Assistant to Curator, Museum of Modern Art Film Library. Born Detroit, Michigan. In 1933 - 1936 studied in the State Institute of Cinematography, Moscow, Russia, and in the Soviet Film Industry. 1936, Modern Art Film Library." (New York City)

The Motion Picture Almanac for 1941 adds that LEYDA was born in Detroit, Michigan, in 1910; also that he was "on the Editorial Board of the quarterly magazine 'FILMS'". It also states that he is a "lecturer and critic".

In the Los Angeles Times for November 15, 1942, PHILIP K. SCHUEUR states "LEYDA is a Russian born American citizen".

The "NEW THEATER" for June, 1936, on Page 17, states that a delegation from the United States would visit the Soviet Union to attend the Soviet Theater Festival. It further stated "The delegation will be welcomed by prominent foreign critics and leading figures of the theater and screen arts, including TRETIAKOV, EISENSTEIN, FRIEDRICH WOLF, JAY LEYDA, LEON MUSSINAC, CHEN-I-WAN, and PISCATOR....."

Although LEYDA was in Moscow and had been there for some three or four years, according to his own biography given above, his name appears on the masthead of this "NEW THEATER" magazine as one of the "Associates" of the Editorial Staff. This magazine was a well-known Communist controlled publication, devoted to the theater and allied arts.

The New Leader of New York City for November 9, 1940, stated the following which relates to JAY LEYDA:

"NELSON A. ROCKEFELLER is one of those bright young millionnaires, who wants to do something constructive with the funds his grand dad pulled out of the oil fields. Being the son of an oil magnate he should be familiar with pipe lines--like those which the caviar comrades in New York have laid out between themselves and the oil millions.

"NELSON has an important job to do.

"Then why does NELSON jeopardize his reputation and that of his division, which is close to the Defense Commission, by permitting his Museum of Modern Art Film Library--an important center--to be run by those easily identified as fellow-tourists? RICHARD GRIFFITH is the new assistant curator of the Film Library. He was appointed by IRIS BARRY, we understand from sources close to the Museum, to take the place of the Soviet-trained Propaganda Commissar JAY LEYDA. LEYDA, it will be

recalled, served as curator for four years, practically ever since he left Moscow, until last July, when Miss BARRY, the curator, was compelled by public opinion to relieve him of his job.

"By substituting Mr. GRIFFITH, she hires a close friend and collaborator of LEYDA. GRIFFITH is a contributor to LEYDA'S magazine 'FILMS', which closely follows what the Soviet intellectuals consider a 'line'.

"Mr. GRIFFITH is also a member, and one of the chief publicity agents of the Communist-controlled Association of Documentary Film Producers.

"Too much importance cannot be placed on the role which will be played by the documentary film in the propaganda which will necessarily be part of this nation's life during the next few years. Mr. ROCKEFELLER is privileged to hire whom he wants, but this is a vital international job, in which films will play a big part....the rest is obvious..."

The "New LEADER" for March 22, 1941, states the following, with respect to JAY LEYDA:

"Last year this column exposed Communist infiltration into the Film Library of the Modern Museum. We revealed that one of its directors was JAY LEYDA, former employee of Moscow's Bureau of International Revolutionary Literature. All of which is Mr. LEYDA'S privilege.

"But Mr. LEYDA was hired in Moscow by IRIS BARRY, curator of the film library. Which is NELSON A. ROCKEFELLER'S privilege. He owns the museum, along with JACK WHITNEY and a few others.

"But along comes news that Mr. ROCKEFELLER, who directs the DNAC division of cultural and commercial relations with South America, will launch an intensive program for the collection and production of informative and educational non-theatrical motion pictures to be shown before cultural groups in Latin-American countries. The program, undertaken with the cooperation of the State Department will be carried out by the Film Library, Inc., of the Museum of Modern Art of New York.

"We learn from SEYMOUR STERN, one of the nation's experts in movie history, that the Library is still the center of the tovarischi's documentary film crowd, top man of which is JORIS IVENS, now in Hollywood trying to get backing for a series of documentary films."

The "NEW LEADER" for October 4, 1941, states the following with respect to JAY LEYDA:

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"Our theatrical agents pass on to us the fact that despite repeated warnings NELSON A. ROCKEFELLER has permitted JAY LEYDA, Moscow-trained film expert, to emerge as a producer of cultural messages for showing south of the border, yi, yi, yi, yi, or maybe oi, oi, oi, oi..... Mr. LEYDA'S first opus, now in preliminary stages, is addressed at the Rockefeller-Whitney cultural relations program for the Latin Americas. The working title is 'Better Dresses, Fifth Floor'. Fifth Avenue public relations offices have indicated that the Bonwit shop and Sak's have not been found 'available' for location work. By the way, has anyone, anywhere heard of an active anti-Communist getting a government job?"

EUGENE LYONS in his book "THE RED DECADE", states on Page 139 the following:

"The New Theatre boasted what is probably the largest group of 'contributing editors' ever published at one time. Besides the party wheel horses it included ANITA BLOCK, HALLIE FLANAGAN (subsequently head of the Federal Theatre Project), VIRGIL GEDDES, PAUL and Mrs. PAUL SIFTON, JAY LEYDA, H. W. L. DANA, LANGSTON HUGHES, ROBERT FORSYTHE, MURIEL RUKEYSER, and others."

The same book on Page 247 and 248, under the main heading "Hooray for Murder!", states the following:

"The variety of the signers of this amazing whitewash of STALIN prepared by movie actors and scientists must stand as a symbol of the Red Decade. Its insanity was surpassed only once, fifteen months later, by four hundred experts who publicly denied the possibility of any common ground between Russia and Germany--nine days before the two nations made their alliance in the Kremlin. Here, for the record, is the distinguished list, exactly as published by the Daily Worker of April 28, 1938:" (The name of JAY LEYDA appears in this list.)

Mr. LYONS on Page 348 of the same book, under the main heading "The Last Loony Scene ", states the following:

"Among the signatories of the 400-signature letter were at least 29 who had also graced the famous 150-signature letter whitewashing the Moscow trials and purges. To have given support to two such documents rates them a special listing as stooges-cum-laude, so here they are:" (The name of JAY LEYDA appears in this list of 29 names.)

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ROBERT H. BUCKNER
Producer of the Picture
"MISSION TO MOSCOW"

Source F advised that Mr. BUCKNER was born in Crewe, Virginia, May 28, 1906. He was educated at the University of Virginia, the University of Edinburgh, Scotland, and Ecole Polytechnique, Paris, France. He is a news reporter and writer by profession. After graduation, he was engaged in newspaper work abroad. In 1934 and 1935 he was located in Moscow, Russia, as correspondent for the London Daily Mail. In 1936, during the war by Italy on Ethiopia, he was a war correspondent in Ethiopia. At various times during his career as a writer, he has contributed various kinds of material to different magazines.

In 1938 he was brought to Hollywood by WARNER BROTHERS, where he wrote screen plays for motion pictures. About a year ago, when the "MISSION TO MOSCOW" was contemplated, he was made associate producer and was given the job of producing that picture for WARNER BROTHERS.

While there is no open record of Communist activities on his part known at this time, he did personally select JAY LEYDA to act as Technical Director for the picture. In that position he was responsible for the selection of the writers and actors for the picture.

It also appears that at the time Mr. BUCKNER was in Moscow in 1934 and 1935, JAY LEYDA was there also and was connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. It is therefore very probable that Mr. BUCKNER and Mr. LEYDA were acquainted with each other at that time. Private and confidential sources reveal that Mr. BUCKNER is sympathetic to Soviet philosophy, and was during the time he was abroad before coming back to the United States. The same source stated that for this reason he was selected to oversee the production of the above-named picture.

A check has been made of the pictures on which BUCKNER was employed as a writer before he was selected as the producer of "MISSION TO MOSCOW". This check reveals that he has not worked on anything of a political nature, but that his time and talent were devoted to melodrama and light comedy.

MICHAEL CURTIZ
Listed as the Director of
"MISSION TO MOSCOW"

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MICHAEL CURTIZ appears in the official statement issued to the public through the tradepapers and publicity sheets issued by WARNERS. Investigation reveals that MICHAEL CURTIZ is an Austrian by birth, who has been in the United States about five years. He claims that he is a naturalized citizen. It is reported that CURTIZ has had very little experience as a director of pictures and that "MISSION TO MOSCOW" was directed by JAY LEYDA as appears above. No subversive activities on the part of CURTIZ are known, but he goes along with the Communist line.

FRANK HEATH
Assistant Director
"MISSION TO MOSCOW"

FRANK HEATH is listed as "Assistant Director" in the publicity sheets issued by WARNER BROS. It is stated that he, as Assistant Director, had nothing to do with the nature or character of the picture, that he was merely a detail man to look after the cast. The records of possible subversive activities on his part are negative.

HOWARD KOCH
Screen Play Writer

HOWARD KOCH appears in the official statement and publicity sheets issued by WARNER BROS. as the "Screen Play" writer of the "MISSION TO MOSCOW". The information is that KOCH did not write "MISSION TO MOSCOW" and little is known about him; that the fact is that "MISSION TO MOSCOW" was written by ERSKINE CALDWELL as shown above.

WALTER HUSTON
Leading man in the Cast playing
the role of JOSEPH E. DAVIES

Source G advised that WALTER HUSTON, who played the part of Ambassador DAVIES in "MISSION TO MOSCOW", attended a meeting at the Shrine Auditorium on November 8, 1942, on the occasion of the twenty-fifth anniversary of the founding of the Soviet Republic. The celebration was "a salute to our Russian Ally". This American Soviet Friendship Rally was attended by more than five thousand

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people. WALTER HUSTON served as a member of the invitation committee and also on the "program and arrangements committee".

At this meeting, many Communist circulars and booklets were distributed and sold. The meeting was declared to be a decidedly Communist meeting.

Source G has stated that WALTER HUSTON was elected a member of the Executive Board of the Hollywood Democratic Committee on March 4, 1943. This informant has also stated that this organization is "definitely a Communist front organization" and is a revival of the old Motion Picture Democratic Committee which was a Communist front organization under a changed name, that the personnel of these two organizations was practically the same.

JORIS IVENS
Friend of WALTER HUSTON and JAY LEYDA

JORIS IVENS is a close associate of WALTER HUSTON and JAY LEYDA. The "HOLLYWOOD REPORTER" for January 16, 1942, page thirteen, announced that JORIS IVENS had made a documentary film, "OUR RUSSIAN FRONT" with LEWIS MILESTONE as director and WALTER HUSTON as narrator, written by ELLIOT PAUL, an artkino (Russian), production distributed under the auspices of the Russian War Relief, Inc.

The JACK TENNEY Investigating Committee of the California State Legislature reported the following with respect to JORIS IVENS:

The report stated that the Los Angeles Daily News for December 19, 1941, states the following: "IVENS is on his way to becoming a citizen .....has his first papers." The report further stated that IVENS is leaving for Washington, D. C., where he is to interview officials of the State Department with a view to making documentary pictures on Dutch East Indies and that he is to present another idea to the Department of Agriculture. He will do defense pictures.

The report further states, "Subject is a Dutch Communist. He plied back and forth between Holland and the Soviet Union in the early 1930's. He was an instructor in Revolutionary Literature in Moscow. The report also stated he was also an instructor in Film University in Moscow and during this time made documentary films in Holland.

The New Theatre Magazine of 1935-1936 mentions him many times. This was a Communist Party publication.

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The report states that IVENS did "Zeuderzee Project" (Holland's WPA), a so-called documentary picture. He was connected with Phillips Radio, a European concern, in 1933 and 1934.

He did the picture, "The New Earth", a Communist line picture, in 1934.

In 1936, and 1937, he photographed a documentary film written by ERNEST HEMINGWAY, on the Spanish War called "The Spanish Earth". This picture was distributed through the Communist Party channels and it was praised by Communist Party publications, particularly the magazine, "New Theatre".

The report further stated that IVENS made a film in China in 1938-1939, "Four Hundred Million" which also followed the Communist Party line and was praised by Communist publications and distributed through Communist Party channels. He spent considerable time at Formosa. It is not known what he did there.

He made, "The Power and the Land" depicting rural electrification in connection with the Tennessee Valley Authority in 1940. This, too, was praised by the Communist press.

The report further stated that IVENS was in the Modern Film Library of the Rockefeller Foundation in New York City and worked behind the scenes with JAY LEYDA in putting over the Communist Party program in this institution. The TENNEY report further stated that IVENS announced the formation of the "Institute of Film Technique" at City College, New York City, with JOHN GRIERSON of Canada, ALICE V. KELLIHER of Massachusetts, and WILLARD VAN DYKE.

The same source stated that the "PEOPLE'S WORLD" for October 9, 1941, page five, mentions IVENS as an "outstanding leader in the documentary film field". This source also stated that IVENS was one of the organizers of "Communist Film and Photo League" in New York City in 1933 or 1934, that he worked in the Modern Film Library, a Communist Center in New York City, for a number of years. It was also stated he made a number of Communist propaganda short subjects.

Source H stated that IVENS is a motion picture director, who specializes in the production of "documentary films", that he was born in Holland and claims to be a naturalized American citizen. Before coming to the United States early in 1936, IVENS was active as a motion picture director in Holland and the Soviet Union. It was in the latter country where he

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received his schooling in "collective work", according to a statement which he made in an article written by himself in the "New Theatre" magazine for October, 1936, on page nine. This magazine was a publication devoted to the stage and screen and was a distinct medium for propagation of the Communist Party line.

Source H stated that IVENS' first production to gain attention was a film called "Borinage" which dealt with a particularly vicious situation in the mines in Belgium. It was described in Communist publicity circles as a "drama of revolutionary truth".

This picture was strongly censored by the New York Board of Censors and much of the content was removed before it was shown publicly.

Source H stated that upon his arrival in Hollywood in 1936, IVENS took part in Communist front activities and he interested himself in the agricultural strikes that were then prevalent in California. He was in constant association with such well known Communists and fellow travellers as HERBERT BIBERMAN, LILLIAN HELLMAN, TESS SLESSINGER, SIDNEY BUCHMAN, IRVING REIS, VIOLA BROTHERS SHORE, DONALD OGDEN STEWART and others of that clique.

Source H stated that during the Spanish Civil War, IVENS went to Spain, and in company with ERNEST HEMINGWAY, photographed war scenes there and made the picture called "Spanish Earth", a propaganda film following the Communist Party line. Informant stated that IVENS was connected with the Modern Film Library, a project set up by the Rockefeller Foundation, New York City. He also stated that at the same time, IVENS was President of the Association of Documentary Film Producers, 1585 Broadway, New York City.

Source H stated that in addition to the above activities, IVENS also made a picture called, "The Four Hundred Million". It was made in China and was a propaganda picture following the Communist Party line.

Source H further stated that in 1940, IVENS was employed by the United States Government Rural Electrification Administration Project, under the direction of PARE LORENTZ. The picture, "The Power and the Land", was made with the object in view of "putting over" rural electrification in the United States.

The same source further stated that in 1939, IVENS was a sponsor for an organization called the Motion Picture Guild, the purpose of which was to produce pictures of a propaganda nature following the Communist Party line.

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One picture particularly was considered. It was based on the book, "School for Barbarians". The book was written by ERIKA MANN, a well-known fellow traveller and a refugee from Germany.

Source H stated that the sponsors of this organization were HERBERT BIBERMAN, LILLIAN HELLMAN, TESS SLESSINGER, IRVING REIS and SIDNEY BUCHMAN. He also stated that all of the parties named are well known Communists or fellow travellers of long standing in Hollywood.

Source H further stated that IVENS has been in Hollywood since 1941, and has been active in Communist circles. He is associated with such organizations as the League of American Writers, Hollywood Writers' Mobilization and various Russian relief organizations. Informant stated that in connection with LEWIS MILESTONE, a Hollywood motion picture director and for many years a fellow traveller, IVENS made a documentary picture, "Our Russian Front". This picture was shown at the Filmarte Theatre, Hollywood, on March 4, 1942, to raise funds for the Russian War Relief Association.

Source H stated that WALTER HUSTON was the narrator and is the same WALTER HUSTON who appeared in "MISSION TO MOSCOW". He stated that ELLIOT PAUL, writer of the picture, "Our Russian Front", has long been connected with Communist activities in Hollywood, that he is a member of the League of American Writers, and was a leader in the American Peace Mobilization and was active in other organizations of this nature.

Source H stated that DIMITRI TIOMKIN, a Russian composer who has followed the Communist Party line, was associated with IVENS in this venture. Source H stated that IVENS also made the picture, "Action Stations", a convoy picture, for the Canadian Government. He further stated that IVENS is at the present time cooperating with Communist elements as he has been doing for the past several years. He also stated that IVENS is considered one of the leading propagandists in the documentary film field.

The School For Writers in Hollywood, California, issued a prospectus for the summer term for 1943, in which JORIS IVENS is listed as the instructor of "documentary films", which is a series of lectures at which selected documentary films will be shown. It stated that the class and the instructor will discuss in detail the practical problems of writing and filming the documentary films, with special emphasis on the role of the documentary film in the war. It also stated that IVENS was the producer-director of "Spanish Earth", "Four Hundred Million", "Power and the Land" and most recently, "Action Stations" for the Canadian Government. It also stated that IVENS is "a member of the faculty of the Art and Cinema Department, U.S.C.". (University of Southern California)

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ROMAN BOHNEN
Actor who played the role
of
NIKOLAI KRESTINSKY

Source I advised that ROMAN BOHNEN is an actor and is a member of the League of American Writers and has been connected with Communist Party activities for the past eight years or more. He was active in the New Theatre League and other theatre groups affiliated with the International Union of Revolutionary Theatres with headquarters at Moscow, Russia. He is now an instructor in the project called, "Actors' Lab", a Communist cultural school of acting in Hollywood.

OSCAR HOMOLKA
Actor who played the role of
MAXIM LITVINOV

Source J has stated that HOMOLKA is a Russian and is a well-known fellow traveller in Hollywood. He stated that HOMOLKA is a professional actor and has been for many years, that his social activities are confined to the fellow travelling activities in Hollywood.

Source J further stated that HOMOLKA has supported a number of Communist front organizations in Hollywood and his sympathies are with this group. He further stated that for the past two or three years, HOMOLKA has spent a vacation of some two or three months' duration in Washington, D. C., at which times he was a guest of the Russian Embassy.

Source J further stated that Mr. and Mrs. OSCAR HOMOLKA were sponsors of the Joint Anti-Fascist Refugee Committee Banquet which was given at the Beverly Hills Hotel for the benefit of that organization.

VLADIMIR SOKOLOFF
Actor who played the part of
President KALININ
of the Soviet Republic

Source K has reported that SOKOLOFF, who took the part of President KALININ of the Soviet Republic, in the picture "MISSION TO MOSCOW", is a Russian and has been an actor in Hollywood for many years. He stated that SOKOLOFF

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belongs to the same organizations to which HOMOLKA belongs, that they were great friends and associates. He stated that SOKOLOFF devotes a great deal of his time to arranging affairs for the Russian War Relief.

HELMUT DANTINE
Actor who played the part of
Major KAMENEV

HELMUT DANTINE is an Austrian by birth and served in the Austrian Army in the first World War. [redacted] b7D

Source L has informed that the other persons mentioned in the "Cast and Credits" and "Cast of Characters" of "Mission to Moscow" are the general run of the motion picture industry and that very little, and in some instances nothing, is known about them and they are not people who influence the nature and character of the picture in which they appear in any way.

Newspaper Comment

The trade magazine, "VARIETY" for June 1, 1943, stated the following with respect to "MISSION TO MOSCOW":

> "The Republican National Committee issued a single sheet, larger than a newspaper page, reprinting criticisms from DOROTHY THOMPSON, WESTBROOK PEGLER, BENJAMIN DE CASSERES, Time mag and others. Over all, on the reprint page, was the banner line, 'Mission to Moscow' Denounced as Phony Propaganda. On the page also was a Republican editorial titled 'Is the New Deal Implicated?'"
>
> The article further stated, "President Roosevelt's personal ambassador and campaign contributor, JOSEPH E. DAVIES, participated in Hollywood in the production of the film and undoubtedly aided in its final editing. Would he have done so without White House consent?"
>
> "LOWELL MELLETT, White House intimate and Office of War Information's personal representative in Hollywood, was on the ground during the filming of 'Mission to Moscow'. He has ordered that all scripts before and during production be presented to him. Is it possible that an exception was made for this film affecting so directly America's international relations?"
>
> "There can be little doubt that the furore over 'Mission to Moscow' was created by an American element of Communists whose purge by Russia is so effectively dramatized in the picture."

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"The entire bitter attack on the picture thus becomes a bitter attack on principle, rather than on the picture as such, and boils down to the unfounded accusation that it is 'propaganda for a lie'.

The same issue of "Variety" in a different article under the headline, "Hull Okayed 'Mission'" stated the following:

"Reports here are that the State Department first viewed and approved WB 'Mission to Moscow' before it was given public showing .....which has not stopped the Congressional shot-gunning at the film which, after the initial plug in the Congressional Record, has now been the subject of three left jabs in that tone from three western Congressmen."

"Variety" for May 26, stated in part: "Warners 'Mission to Moscow' is still taking the bumps in Congress. Representative MARTIN T. BENNETT of Missouri inserted the latest slug in the appendix of today's Congressional Record under the title, 'Hollywood and Communism'"

"BENNETT wound up and let go with this: 'Hollywood, in its usual extreme style, has apparently lost its head and gone completely overboard in its attempt to make Communism look good'."

The Los Angeles Examiner for May 25, 1943, under the headline, "The American Viewpoint", quoted a letter which JACK WARNER had addressed to WILLIAM RANDOLPH HEARST complaining about the critical attitude of the Examiner relative to "Mission to Moscow" and requesting Mr. HEARST to "print the other side also in your valuable papers".

The Examiner carried the complete letter which WARNER addressed to HEARST and the latter's reply thereto. HEARST'S reply to WARNER is as follows:

"May 19, 1943.

"Mr. JACK WARNER
WARNER BROS. MOTION PICTURES CO.,
New York City, New York.

Dear JACK:

"I certainly do not wish anything to impair our friend-

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ship and I hope that criticism of any screen product offered for public patronage and customarily subject to public criticism will not be considered an unwarranted or an unfriendly act.

"Our papers printed the criticism by Professor DEWEY and SUZANNE LaFOLLETTE of your film, 'Mission to Moscow', because we thought that criticism presented not only a truly American viewpoint, but a factual statement of the situation, and that both an American viewpoint and a factual statement were necessary for the enlightenment of the public.

"You say our papers 'should state the other side of the case in reply to such attacks as DEWEY and LaFOLLETTE'.

"Your film, Mr. WARNER, gives 'the other side of the case' - the Communist side - quite completely.

"My contention is that it is entirely essential, not only in the interests of FAIRNESS, but in the interests of FREEDOM, for an American newspaper to print the ANTI-Communist - the DEMOCRATIC side of the case.

"I think it is quite as much the duty of the American press to defend Democracy against Bolshevism as against Fascism or Nazism or any other form of totalitarian tyranny.

"I am sorry that we disagree on the proper function of the press, - and of the moving picture.

"But I am sure that you will realize that our attitude toward your screen product (an attitude so frequently favorable, but in this case frankly critical) is guided by no personal unfriendliness, but merely by a sense of public duty.

"Sincerely,

"W. R. HEARST."

ALVAH CECIL BESSIE is referred to in the letter of reference in which it is stated that he is "a writer for the 'NEW MASSES', Communist Party

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organ for the 'intelligentsia', one ALVAH BESSIE is also in Hollywood".

Source M reveals that BESSIE was born in New York City on June 4, 1904; that he attended the De Witt Clinton High School, New York City, and graduated from Columbia University in 1924; that he won the GUGGENHEIM FELLOWSHIP in 1935; that he was dramatic and book editor for the Brooklyn Daily Eagle from 1936 to 1937. This source further reveals that BESSIE went to Spain on February 3, 1938, and enlisted in the Abraham Lincoln Battalion and was later made the front line correspondent for the Brigade's official organ, "VOLUNTEER FOR LIBERTY", as B. ALSTERLUND.

Source M further advised that BESSIE came to Burbank, California, and gave his address as in care of Warner Brothers Studio.

Source M stated that BESSIE was instructor at the Communist Workers School and that a booklet put out by the Workers School stated that ALVAH CECIL BESSIE will teach "Literature and the World We Live in". This source stated that this course will attempt to relate the world in which we live to some outstanding achievement of the literary art of our time.

Source M further stated that the leading dramatic writers of our period (STEINBECK, SHOLOKOV, RICHARD WRIGHT, LILLIAN HELLMAN, HEMINGWAY, ALBERT MALTZ, CLIFFORD ODETS, TIEN CHUN, FRANZ WEISKOPF and ANNA SEGHERS) will be used as a point of departure for discussions of the history of social institutions as they have been reflected by the great writers of all time.

This prospectus listed BESSIE as a "novelist, short-story writer, critic, staff writers for 'NEW MASSES', author of 'BREAD AND A STONE', 'MEN IN BATTLE' and 'DWELL IN WILDERNESS'".

Source M has further advised that BESSIE is a member of the National Board of the League of American Writers and is a teacher and lecturer in the Hollywood Writers School; that he is also on the Studio Committee of the Screen Writers Guild and at the present time is writing on a picture for the Warner Brothers Studio.

Source N revealed that on March 26, 1943, BESSIE wrote a letter to Corporal MILTON WOLFF, Station Complement, Camp Wheeler, Georgia. WOLFF was an officer in the Loyalist army in Spain during the Spanish Civil War and was the National Commander of the Abraham Lincoln Brigade in the United States in 1939.

The letter is as follows:

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"2924 Montcalm Avenue
Los Angeles, California

March 26, 1943

"That'll learn you. You dirty red. Whyn't you think of all these things long ago before you went to Spain to help those dirty reds? Or whyn't you be like me--sell out to the enemy? You know what happened. The Pres. say that I was too damaging to the status quo on NM, so he called his friend Jack L. Warner (they're just like that), and said, Jack old guy, that Bessie guy is getting too much influence. Now these reds, he said, they can be bought. So Jack, here I am working for the enemy, writing a Great War Picture in which I have two characters--Marines--one modeled after Sergeant Hermann Boettcher, the other after Major Evens Carlson. How long they'll remain in the picture is anybody's guess, but I'll try. So I get elected to the studio committee of the Screen Writers Guild; and they make me a Red Cross Captain, and I collect over 2000 from 20-odd writers and everybody loves me. And you are in the brig. You can always try that chloropicrine out on yourself, if the going gets too tough. Lucky you. Me, I like my garlic in the salad bowl. Dick Rusciano has turned up in the Arizona desert, on maneuvers among the sidewinding rattlesnakes, Gila Monster, tarantulas and Black Widows (a species of spider, not a dame). His address, if you want it is Pvt RR, Co. E, 13th Inft. APO #8, Desert Maneuvers, c.o Postmaster, Los Angeles. You are soaking and he is broiling. I'll let you know when a screen credit is coming up. Not for a year, anyhow, as it takes that long to release a picture once it's finished being written and goes into production. So save your pennies. But see: Airforce, The Edge of Darkness, Action in the North Atlantic. They're all good; the latter two better than you'd believe. All WB pix.

"More soon

/s/ "AB"

PURGE TRIALS
ACCORDING TO EUGENE LYONS

EUGENE LYONS in "THE RED DECADE" under the heading "HOORAY FOR MURDER" gives the following information relative to the purge trials and the attitude of the American Communists relative to the same.

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Beginning on page 246, he states in part:

"A definitive judgment of the Moscow trials, and of the mass killings without trial behind them, calls for a profound knowledge of the Russian Revolution, its leaders, its ethics and motivations. As a minimum it presupposes a thorough study of the trial records, the literature of exposure outside Russia, an intimate familiarity with the life stories of the Old Bolsheviks actually on trial."

"But there were some 150 Americans for whom the problem was easy as pie. They saw in it neither mystery nor confusion. They knew and proclaimed their knowledge. With sweeping self-confidence that savors of higher revelation they diagnosed the Russian purges and made their findings public. Those findings were not tentative, theirs was an unqualified and unequivocal verdict, justifying JOSEPH STALIN and his overworked executioners.

The Daily Worker for April 28, 1938, related the story in the following fashion:

"Nearly 150 prominent American artists, writers, composers, editors, movie actors, college professors and Broadway figures yesterday issued a statement in support of the verdict of the recent Moscow trials of the Trotskyite-Bukharinite traitors.".....the amateur jurists gave it as their solemn and considered, nay impassioned opinion that the trials "have by sheer weight of evidence established a clear presumption of the guilt of the defendants". They even went beyond their moral and juridical verdict to warn that "the preservation of progressive democracy" in our own country makes it necessary for democrats and progressives—that is to say, themselves—to "support" STalin's policy of blood purges."

"Who were these specialists in history and Soviet law? The miracle of such certainty on perplexing matters of revolutionary facts and ethics flourishing all unsuspected on Broadway and on Hollywood lots is an American phenomenon worthy of note outside the Daily Worker and the New Masses to which the glad news was at that time confined.

"Only 123 of the 150 were named in the Communist press. The missing 27 must therefore be deprived of the immortality of these pages. Those in the published list included such famous Russian and legal authorities as Lionel STANDER, MURIEL DRAPER, DASHIELL HAMMETT, DOROTHY PARKER, PHILIP LOEB, HAROLD J. ROME—which is to say, comedians, lyricists, actors, society ladies and fiction writers. But the list also included scholars and scientists."

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....."Many of those who signed this judgment have since then publicly denounced their own frivolity in thus endorsing official murder; but this is history and the record stands. A letter soliciting signatures to this whitewash was sent on April 2, 1938, by a committee of five self-identified 'liberals and progressives'. Their names should be enshrined in some museum of political curiosities: ROBERT COATES, MALCOLM COWLEY, STUART DAVIS, MARK BLITZSTEM and PAUL STRAND."

"The combination of liberalism, progress, Stalin's staged trials and executions without trial is sufficiently astonishing. But it pales before the context of the letter itself. These gentlemen argued that the gory Russian doings were really brilliant maneuvers for freedom, democracy and a superior kind of justice. The logic might be roundabout and obscure, but to these five sponsors, the business was at bottom a defense of individual rights and cultural liberties. Those honored with an invitation were apprized as follows:-- 'Your voice--------will lend even greater weight to the worldwide defense of the right of the individual to speak, write, create and otherwise engage in cultural activity in complete freedom'."

STATEMENT OF HARRY M. WARNER

The "PEOPLE'S WORLD" for May 29, 1943, under the heading "H. M. WARNER: FILMS DARE NOT SHIRK JOB OF GUIDING PEOPLE", quotes H. M. WARNER as having made the following statement, in part:

"When this war is over, Warner Brothers does not want to be known as the company that made the greatest musical movie during the war.

"We will leave the fairy tale version of the world we live in to that small group of entertainment appeasers which is presently at work in this industry or being pressured by groups from the outside. It is this group which refuses to recognize that the American motion picture audience has an adult mind. .....it is the people who are fighting this war and it is the people who must be given every opportunity to examine each why and wherefore. If it has been our good fortune to be among the pilots and industry capable of presenting information and understanding in the most palatable form yet devised, then let us steer a proper course."

....."Let's pay no heed to the apologists among us. We have a vital role to play in this drama and an awaiting audience that is literally starving for brain food.

....."Remember this; ignorance never won any kind of a fight

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and there is little reason to believe that timidity will help it win this one.

....."And to the exhibitors of the country I want to say, don't be intimidated or coerced by persons who are not whole-heartedly behind our war effort; don't be influenced by those who are trying to keep the truth from your audiences.

"The exhibitor's responsibility to his community today is bigger than it ever has been. He is one of the most important bulwarks of the home front. Like the newspapers and the radio, he must do his part in keeping the people informed as well as entertained. Any arbitrary exclusion of war films, either to satisfy a small appeaser element or for personal reasons without regard to the general public interest is equivalent to sabotage.

"I don't believe there is an exhibitor anywhere who wants to shirk his duty. I know every single one of them wants to be right there in the front line doing his utmost to help bring an early end to the war.

"In theyears to come the contributions of our industry to the winning of the war will be tabulated and appraised. By what we are doing now we will be judged in the future."

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"ACTION IN THE NORTH ATLANTIC", a Warner Brothers Production.

This picture is a Warner Brothers production. It was released about June 1, 1943. It is a melodrama and deals with the convoys in the North Atlantic on the way to Murmansk, Russia.

The play is based on a story by GUY GILPATRIC, and deals with the sailors of the Merchant Marine in transporting war munitions from the United States to Russia.

Cast of Picture

The trade magazine "Variety" listed the cast of this picture as follows:

"Warner Bros. production.

Stars HUMPHRY BOGART
Supporting Cast: RAYMOND MASSEY, ALAN HALE, JULIE BISHOP, RUTH GORDON, SAM LEVENE, DANE CLARK, PETER WHITNEY, MINOR WATSON, J. M. KERRIGAN, DICK HOGAN, KANE RICHMOND, CHIC CHANDLER, GEORGE OFFERMAN, JR., DON DOUGLAS, ART FOSTER, RAY MONTGOMERY, CREIGHTON HALE, ELLIOTT SULLIVAN, ALEX CRAIG, LUDWIG STOSSEL, WILLIAM VON BRINCKEN, DICK WESSEL, FRANK PUGLIA, IRIS ADRIAN.

Director: LLOYD BACON

Producer: JERRY WALD

Screenplay: JOHN HOWARD LAWSON

"Based on story by GUY GILPATRIC. Additional dialog, A. I. BEZZERIDES, W. R. BURNETT. Photography, TED MC CORD. Editors, THOMAS PRATT, GEORGE AMY. Art Director, TED SMITH. Montages, DON SIEGLE, JAMES LEICESTER. Special effects, JACK COSGROVE, EDWIN B. DU PAR; Dialogue director, HAROLD WINSTON. Sets, CLARENCE STEENSEN. Music, ADOLPH DUETSCH. Musical director, LEO F. FORBSTEIN. Tradeshown in Hollywood, May 16, 1943. Running time: 126 MINS."

The director of the play was LLOYD BACON. The producer was JERRY WALD. The screen play was adapted from the story by JOHN HOWARD LAWSON.

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The dialog was written by A. I. BEZZERIDES, a member of the LEAGUE OF AMERICAN WRITERS.

Source "O" has stated that this picture is highly melodramatic and consists of violent action such as would take place in conflict between submarines and merchant vessels and convoys. In the picture there is no Communist ideology expressed openly or directly; however, when the picture was being made, the writer, JOHN HOWARD LAWSON, who is a known Communist of long standing and fanatically active in that cause, took advantage of this opportunity to glorify the NATIONAL MARITIME UNION, a Communist controlled seaman's union. The picture gives the impression that this particular union is ardently devoted to the cause of the "United Nations and Democracy", although this union before Russia was attacked by HITLER on June 22, 1941, was most violent in its denunciation of the imperialist war and was one of the principal sponsors of the AMERICAN PEACE MOBILIZATION. It sent its members to picket the White House in Washington in protest against the Lend Lease Act. The slogan of this union during the pact period was, "No Convoys".

JOHN HOWARD LAWSON and the director, LLOYD BACON, spent much time in the headquarters of the NATIONAL MARITIME UNION at San Pedro, California, when preparing the story. At the time that the picture was being shot, LAWSON brought in JAMES DRAKE, the West Coast head of the NATIONAL MARITIME UNION at San Pedro, to act as adviser in making the picture. Much publicity about this particular union was put out by the press department of the studio glorifying the NATIONAL MARITIME UNION. This source stated that this picture has the official endorsement of many Communist controlled unions, and has been widely heralded in the Communist press, which has mentioned that JOE CURRAN's Union, the NATIONAL MARITIME UNION, and HARRY BRIDGES' Longshoremen are doing a great job for defense, and that this picture has helped to bring home that fact to the American people.

This source further stated that of the actors in the cast, RAYMOND MASSEY, HUMPHREY BOGART, and SAM LEVENE have been followers of the Communist Party line to a limited degree, but they are not known to be members of the Communist Party.

The "People's World", special Hollywood edition, for March 27, 1943, page 1, contains a lead article describing this motion picture in most glowing terms. It deals with the content of the picture as above stated, and states:

> "So Screen Writer JOHN HOWARD LAWSON, Director LLOYD BACON, and Art Director TED SMITH went down to San Pedro and visited the National Maritime Union Hall. . . . . LAWSON got acquainted with the men who were waiting to ship out and heard stories from them of the convoys to the fighting fronts, stories about

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themselves and their union brothers who 'keep 'em sailing'. . . .

"Later, JAMES DRAKE, the National Maritime Union representative in San Pedro, visited the studio to discuss various aspects of the picture. . . . .

"The film is an exciting action picture which RAYMOND MASSEY, who plays one of the leading roles, describes as 'the most honest war picture ever made.'"

The "People's World" for June 3, 1943, page 5, in a glowing tribute to this picture, s tates the following:

"The story itself is a thriller. Most of the actions follow the movement of a Liberty Merchant Ship, part of the United Nations convoy, en route to Murmansk, Russia, with planes, t anks, and food. The ship is stalked by Nazi subs part of the way, and blasted from the skies by German bombers. But it finally crawls into the Russian port where the crew is greeted by a dock jammed by men and women, waving and shouting: 'Tovarichi' (Comrade), and the seamen shout back: 'Comrades'.

"KEEPER OF THE FLAME",
an M-G-M Production.

This picture was an adaptation of a popular novel by I. A. R. WYLIE, and adapted to the screen by DONALD OGDEN STEWART, a known Communist andfanatically active in the Communist Party cause.

Source "P" has stated that DONALD OGDEN STEWART is the husband of ELLA MAE WINTER, a known Communist writer and Communist propagandist of long standing. This source informed that the picture was made by Metro-Goldwyn-Mayer Studios and was released about April 1, 1943.

The director of the picture was GEORGE CUKOR, who has been identified with Communist front organizations in Hollywood. This source has stated that while the book from which the picture was made was in the nature of a mystery story, STEWART emphasized the content of the picture as anti-Fascist.

The persons in the cast of this screen play are listed as follows:

SPENCER TRACY
KATHERINE HEPBURN
RICHARD WHORF
FOREST TUCKER

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HORACE McNALLY
AUDREY CHRISTIE
MARGARET WYCHERLY
FRANK CRAVEN
PERCY KILBRIDE
DARRYL HICKMAN
DONALD MEEK
HOWARD DA SILVA
WILLIAM NEWELL.

Source "P" has advised that no one in this cast has been active in Communist circles. However, he stated that in the past KATHERINE HEPBURN has shown sympathy for the Communist cause in a mild way.

The "People's World" for June 29, 1943, under the headline of, "Another Good Film Smeared by the Press", stated in part the following:

"M-G-M's 'Keeper of the Flame' is a well acted, well written, and well directed intelligent movie.

"What is more important. . . . . it shows that Fascism can happen here, it attempts to ride in on a 100% American platform (LINDBERGH, HEARST, COUGHLIN, DIES, RICKENBACKER).

"It is no wonder, then, that the harlot press of America, the press that is consistently reactionery, should attack 'Keeper of the Flame', an expose of American Fascism, and an excellent film. . . . .

"According to JAY DAVIDMAN in a 'New Masses' review, hatchetmen of the New York press did their dirty work.

"The 'News' falsified the plot. The 'Sun' said, 'The picture's revelations were depressing and poisonous.'

"The 'World-Telegram' lamented that the plot did not remain a straight mystery thriller. The 'Herald-Tribune' said it was untimely because Pearl Harbor ended 'all that'.

". . . . . 'Time', omniscient as ever, portrayed 'Keeper of the Flame' as 'an expensive testimonial to Hollywood's inability to face a significant theme.' It was 'neither effective propaganda, nor good red melodrama.' 'Time' called it a significant failure.

"HANGMEN ALSO DIE",
a United Artists Production

This picture was made by United Artists Studio and was released about April 1, 1943.

"Variety", for March 23, 1943, listed the cast as follows:

"United Artists Release of Arnold Pressburger Production. Produced and directed by FRITZ LANG.

Cast: BRIAN DONLEVY, WALTER BRENNAN, ANNA LEE, GENE LOCKHART, DENNIS O'KEEFE, ALEXANDER GRANACH, MARGARET WYCHERLY, NANA BRYANT, BILLY ROY, HANS V. TWARDOWSKI, TONIO SELWART, JONOTHAN HALE, LIONEL STANDER, BYRON FOULGER, REINHOLD SCHUENZEL, VIRGINIA FARMER, LOUIS DONATH, SARAH PADDEN, EDMUND MACDONALD, ARNO FREY, LESTER SHARPE, ARTHUR LOFT, GEORGE IRVING, JAMES BUSH.

"Screenplay, JOHN WEXLEY. Adaptation and original story, BERT BRECHT and FRITZ LANG. Photography, JAMES WONG HOWE. Assistant producer, T. M. BAUMFELD. Production manager, CARLEY HARRIMAN. Art director, WILLIAM DARLING. Editor, GENE FOWLER, Jr. Music, HANS EISLER; conducted by ARTHUR GUTMAN. Previewed in Los Angeles, March 22, 1943. Running time: 135 MINS."

Source "Q" has stated that this picture is a war melodrama produced by ARNOLD PRESSBURGER and directed by FRITZ LANG and adapted from the original story by BERT BRECHT and FRITZ LANG.

Source "Q" informed that JOHN WEXLEY wrote the screen play, which deals with the present day conditions in Czechoslovakia under Nazi rule, the hangings by HEYDRICK, the hangman, and the German Gestapo.

This source stated that this picture at this time cannot be said to be Communist propaganda as it has not been seen by informant, but reviewers and critics state this to be the case.

Source further stated that the production of the picture was dominated by individuals who have been active in the Communist cause in Hollywood for many years.

[Source further stated that FRITZ LANG, director, JOHN WEXLEY - screen play writer, LIONEL STANDER - actor, and VIRGINIA FARMER - actress are the persons in this play who have been most active in Communist Party

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line affairs, and that JOHN WEXLEY and LIONEL STANDER are very active in furthering the program as set out by the Communist Party line.]

Source "Q" further stated that ARNOLD PRESSBURGER, the producer of this picture, is a sympathizer with the Hollywood Communist element and specializes in producing this type of picture.

This source further stated that [redacted]

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"OUR RUSSIAN FRONT"

Source "R" has informed that this picture was made originally in Russia as a documentary film; that it was reassembled in Hollywood under the auspices of RUSSIAN WAR RELIEF, INC., and was adapted to American audiences by use of comment delivered by a narrator, who in this instance was WALTER HUSTON.

This source informed that this commentary was written by ELLIOT PAUL, who for years has collaborated with the Communist Party as one of their outstanding propagandists. Source further stated that PAUL is very active in the LEAGUE OF AMERICAN WRITERS, and that he is a contributor to numerous Communist Party publications, and was very active in the AMERICAN PEACE MOBILIZATION; that he has made a tour of the United States in company with PAUL ROBESON in the interests of the AMERICAN PEACE MOBILIZATION prior to June 22, 1941.

Source stated that other parties credited with the production of this picture in Hollywood were LEWIS MILESTONE - director, JORIS IVENS and DIMITRI TIOMKIN, who wrote the musical score, and that they have been involved in the same Communist activities as ELLIOT PAUL.

Source stated that this picture went on the screen in the United States in the spring of 1942, and is still showing in various places. Source further stated that this picture is pushed by the Communist Party as a "must be seen" picture.

This was an assembled picture, as indicated above, made from scenes in the Soviet Union, and therefore had no American cast.

"EDGE OF DARKNESS",
a Warner Brothers Production.

Source "S" has informed that this motion picture was produced by Warner Brothers Studio and was adapted from a novel by WILLIAM WOODS and that ROBERT ROSSEN wrote the screen play. Source stated that the play was directed by LEWIS MILESTONE and produced by HENRY BLANKE, released in April, 1943, and is now showing.

The "Variety" for November 20, 1942, listed the cast of this production as follows:

"Producer, HENRY BLANKE. Director, LEWIS MILESTONE. Asst. Directors, SHERRY SHOURDS and JAMES McMAHON.

"Starting Date	August 6.
Shooting days	50
Extras	1,000
Cast	ERROL FLYNN, ANN SHERIDAN, WALTER HUSTON, JUDITH ANDERSON, HELMUT SANTINE, TONIA SELWART, ROMAN DOHNEN, RICHARD FRASER, MORRIS CARNOVSKY, NANCY COLEMAN, RUTH GORDON, JOHN BEAL, CHARLES DINGLE, ROMAN BOHNEN, RICHARD FRASER, TONIO SELWART, HENRY ROWLAND."

Source "S" states that this play deals with a situation in Norway under Nazi oppression and is the usual war drama along anti-Fascist lines, depicting the rebellion of the Norwegians against the Nazi invaders. Source further informed that from reviews of the content of the picture, there is apparently no direct Communist propaganda in the picture. However, those persons responsible for making the picture have distinct records of Communist activity. Those who have engaged in Communist activity are LEWIS MILESTONE - director; ROBERT ROSSEN - writer of the screen play. Source also stated that others of the cast who have been active in Hollywood Communist circles are WALTER HUSTON, HELMUT DANTINE, MORRIS CARNOVSKY, ROMAN BOHNEN, and ART SMITH.

The "Los Angeles Evening News" for April 22, 1943, stated that the picture comes to a conclusion as the voice of President ROOSEVELT says,

"If there is anyone who still wonders why this war is being fought, let him look to Norway. If there is anyone who has any

delusions that war could have been averted, let him look to Norway. And if there is anyone who has doubt of the democratic will to win, again I say, let him look to Norway."

The "People's World" for March 27, 1943, published a letter by ROBERT ROSSEN, writing as chairman of the HOLLYWOOD WRITERS MOBILIZATION, which stated in part:

"Indicative of the industries' move toward even great contributions to t he war effort is the difference between the old routine formula, melodramas, that were the first reaction to the war, and such recent productions as "This Land Is Mine", "Action in the North Atlantic", and "Mission to Moscow."

"THIS LAND IS MINE",
a RKO-Radio Production.

Source "T" has informed that this picture, "This Land Is Mine", was released about June 10, 1943; that it was produced by RKO; that the screen play was written by DUDLEY NICHOLS; and that the picture is a war drama.

Source "T" has stated that the play deals with conditions in occupied territories under Nazi rule and deals with the reactions of different types of citizens under oppression. This source further stated that while it cannot be said that the picture has direct Communist propaganda in it, the idea is conveyed that the middle classes cannot be trusted to fight against dictatorship; that only the working classes can be relied upon to fight Fascism. In this respect, it follows the principle of class opposition as advocated by the Marxist ideology.

Source "T" stated that the co-producer of this picture, DUDLEY NICHOLS, has been active in Communist circles for many years; t hat he is a member of the LEAGUE OF AMERICAN WRITERS and several other Communist front organizations. Source stated that JEAN RENOIS, co-producer with NICHOLS in this film, is a French motion picture director, who produced such pictures as "La Grande Illusion", a type of picture which was shown under Communist auspices throughout the United States. Source stated that RENOIS has been in the United States since the war started in Europe, and has moved socially and otherwise in Hollywood Communist circles.

Source "T" stated that of the cast, GEORGE SANDERS, PHILIP MERRIVALE, and WALTER SIEZAK have been identified as moving in and cooperating with persons who always follow the Communist Party line. The cast of this picture could not be secured.

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MOTION PICTURES BELIEVED TO HAVE PROPAGANDA ANGLE WHICH HAVE BEEN MADE BUT HAVE NOT BEEN RELEASED, OR ARE NOW IN PROCESS OF PRODUCTION

The following pictures believed to be of propaganda nature have been made or are now in process of being produced, but which have not been released:

1- NORTH STAR
SAMUEL GOLDWYN, Producer

2- FOR WHOM THE BELL TOLLS
PARAMOUNT PRODUCTION

3- THROUGH EMBASSY EYES
TWENTIETH CENTURY FOX PRODUCTION

4- RUSSIAN PEOPLE
TWENTIETH CENTURY FOX PRODUCTION

5- SONG OF RUSSIA
M-G-M PRODUCTION

6- BOY FROM STALINGRAD
COLUMBIA PRODUCTION

7- GIRL FROM LENINGRAD
UNITED ARTISTS PRODUCTION

8- SEVENTH CROSS
M-G-M PRODUCTION

9- SECRET SERVICE IN DARKEST AFRICA
REPUBLIC PRODUCTION

NORTH STAR

SAMUEL GOLDWYN, Producer; not released.

Source "U" has reported that "NORTH STAR", a motion picture being produced by SAMUEL GOLDWYN but which has not been released, was made or is being made from an original story by LILLIAN HELLMAN and deals with the subject of "collective farming" in the Soviet Union and the present war situation.

Source has stated that LEWIS MILESTONE is the Director of this picture and the photography is being directed by JAMES WONG HOWE. Source

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further advised that MARGARET BOURKE WHITE (ex-wife of ERSKINE CALDWELL, who made the original adaptation for the "MISSION TO MOSCOW") was brought to Hollywood to act as pictorial advisor for the picture.

Source advised that BEN O SCHNEIDER (SNYDER), a New York dramatic coach and dance director has been assigned to work on the story and the picture. For some reason, the acting cast has never been announced through the trade papers, a customary procedure when the picture is being shot, which is being done at this time.

Source stated, however, that the following parties are in the cast:

WALTER HUSTON	DEAN JAGGER
ANN HARDING	JANE WITHERS
WALTER BRENNAN	DANA ANDREWS
ANNE BAXTER	PAUL GUILFOYLE

Source further advised that the music for the picture was written by AARON COPLAND and IRA GERSHWIN. Source further advised that it was impossible at this time to determine to what extent this picture will contain Communist propaganda as it has not been released. However, he stated there is no doubt that it is to be a propaganda picture. Almost the entire creative section of the personnel is composed of Communists and fellow travelers.

LILLIAN HELLMAN, the writer of the picture is fanatically devoted to Communism and the Soviet Union. She is active in the League Of American Writers; she supported the American Peace Mobilization and a large number of Communist Front organizations over a period of many years. She is one of the outstanding Communist propagandists in the United States among the writers.

LEWIS MILESTONE: Source states that MILESTONE was born in Russia but it is believed that he is a citizen. He is the Director of the picture, and likewise has been active in Communist Front organizations and circles for many years in Hollywood and is recognized as one of the leaders of the Communist group.

JAMES WONG HOWE: Source states that HOWE is a Chinaman who was born in America; that he is the camera man for making this picture and that he has long been involved in Communist activites in Hollywood.

MARGARET BOURKE WHITE: Source states that Miss WHITE has been a propagandist for Communism in the United States for a period of at least twelve years; that she has made several trips to the Soviet Union; has lectured in the United States on the benefits of the Soviet system and has been a consistent contributor to the official Communist publications for many years.

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BENNO SCHNEIDER: Source states that SCHNEIDER has a long record of Communist activities; that he has been active in the New Theatre League; a contributor to the "New Theatre", a Communist controlled magazine devoted to the Theatre; and that he has been connected with the International Union of Revolutionary Theatres, a Communist organization operating internationally.

WALTER HUSTON: Source states that HUSTON has been identified as a staunch fellow traveler of the Communist Party Line in Hollywood; that he is a sponsor for many Communist Front organizations and has taken part in many meetings of known Communist character.

DEAN JAGGER: Source states that JAGGER is a well-known Hollywood fellow traveler and an ardent follower of the Communist Party Line.

AARON COPLAND: Source states that COPLAND was born in Russia; that he is a staunch fellow traveler; and is believed to be a member of the Communist Party.

IRA GERSHWIN: Source informs that GERSHWIN has supported a large number of Communist projects and is devoted to the Communist cause.

"The People's World", a Communist paper published at San Francisco, dated June 2, 1943, has devoted much space to commending this picture. On that date it made the statement: "It will be a wonderful follow-up to 'Mission To Moscow'".

The Los Angeles Times for April 18, 1943, in an article dealing with this picture stated: "There won't be much said about Communism in the picture, since politics isn't popular these days, it speaking of our Russian allies. It will just be there, sort of in the background."

The Los Angeles Times for March 17, 1943, quoted SAMUEL GOLDWYN, the Producer of this picture, as having stated publicly that he was not interested in making money on the picture: "I just want One Hundred Thirty Million people in America to see it — that's all."

The same source advises that LILLIAN HELLMAN is a member of the League of American Writers and a member of the American Peace Mobilization; that she sent out the call of the Fourth Writers Congress of the League of American Writers, and has been a faithful follower of the Communist Party Line. Source states that she was one of the organizers and controlling individuals of the (COMPAC) Committee of Motion Picture Arts and Crafts which was set up in the motion picture industry and was conceived and dominated in the usual Communist Party manner. Source states that the alleged object of this organization was to draw the workers of every type and kind in studios, using the prevailing acute

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unemployment problem as the base. However, in reality it was a scheme to make contacts and propagandize workers along the lines of the Communist Party and particularly to create sympathy for the CIO.

Source states that RUDOLPH KOHL, an appointee of HARRY BRIDGES, was the leader in all of its activities.

This same source also states that LILLIAN HELLMAN has been identified for many years as a Communist Party Line follower.

The trade magazine "Variety" for July 1, 1942, under the heading "LILLIAN, WYLER SOVIET FOR TRUTH YARN" stated the following: "LILLIAN HELLMAN and Major WILLIAM WYLER are going to Russia with the blessing of the United States Government to obtain material for a motion picture about Russian youths and war time. Plan is in line with campaign for closer Russio-American relations."

Source states that it is his information that this trip to Russia was not made.

FOR WHOM THE BELL TOLLS

PARAMOUNT PRODUCTION; not released.

Source "V" states that a motion picture based on a novel by ERNEST HEMMINGWAY dealing with the recent Spanish Civil War is being made by the Paramount Studio. Source states that the making of this picture has been the cause of much controversy since the purchase of the book by Paramount Studio in October, 1940.

Source states that HEMMINGWAY is a staunch Communist fellow traveler, a member of the League of American Writers and other Communist Front organizations.

Source states that HEMMINGWAY became disillusioned with the Communist cause due to the activities of the Comitern in Spain and wrote a novel based on the situation. Source states that this novel was to a large degree anti-Communist and as a consequence HEMMINGWAY was subjected to a campaign of abuse and vilification by the Communist Party and its press.

Source further states that the Paramount Studio started to make the picture during the period of the Pact between STALIN and HITLER when the Communist Party was in bad odor everywhere due to its activities in opposing the "Imperialist" war.

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LOUIS BROMFIELD: Source states that BROMFIELD was engaged to write the screen story at that time but when HITLER attacked STALIN and Russia was first over to the side of the democracies and the Communist Party reversed its position and became ardently patriotic, Paramount Studio withdrew the BROMFIELD version and engaged DUDLEY NICHOLS to re-write the story. Source states that NICHOLS is a close follower of the Communist cause and that it has been reported that he removed all anti-Communist bias with the result that the picture will now be favorable to some degree to the Communist cause. Source states, however, that the picture has not yet reached the screen so that it cannot be determined whether or not the picture contains Communist propaganda.

The cast is composed of the following persons:

GARY COOPER	VICTOR VARCONI
INGRID BERGMAN	LILO YARSON
AKIM TAMIROFF	LEONID SIEGOFF
KATINA PAXINOU	ALEXANDER GRANACH
JOSEPH CALLEIA	MARTIN GARRALAGA
VLADIMIR SOKOLOFF	LEO BULGAKOFF
MIKHAIL RASUMNY	ERIC FELDARY
ELIA CIANELLI	FEODOR CHALIAPIN
FORTUNIO BONANOVA	ARTURO DE CORDOBA
DUNCAN RENALDO	

Source states that when this picture appears on the screen it will be found to be political propaganda.

The Los Angeles Times for November 25, 1942 stated: "NICHOLS, a man of strong convictions, called a spade a spade and the enemy a Fascist. And, like HEMMINGWAY, he tied up the Spanish Revolution with the World Revolution."

THROUGH EMBASSY EYES

OTTO PREMINGER, Producer; picture being made by Twentieth Century Fox; not released.

Source "W" informs that the WILLIAM MORRIS AGENCY, INC., announced on June 22, 1943, through the trade papers that it had sold to the Twentieth Century Fox Studio two books from which a picture would be made. The two books mentioned were: "DODD'S DIARY" by WILLIAM E. DODD, and "THROUGH EMBASSY EYES" by MARTHA DODD, the daughter of WILLIAM E. DODD. Source informs that the WILLIAM E. DODD mentioned was the late Ambassador to Germany and that MARTHA DODD is his daughter.

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Source informs that MARTHA DODD has long been connected with Communist activities in the United States; that she is a member of the League of American Writers; was active in the American Peace Mobilization; a member of many Communist Front organizations; and that she is a sister of WILLIAM E. DODD, Jr., recently ousted from the Federal Communications Commission by Act of Congress on a charge of subversive activities.

Source states that since the picture is at the present time in the process of preparation, it cannot be predicted to what extend Communist propaganda will be injected into it. However, it is his opinion that Communist influence can be predicted due to the following factor: That WILLIAM MORRIS, JR., is a follower of the Communist Party Line and is active in several Front organizations.

Source states that FAY KANIN who is connected with the production of the picture is an active Communist Party Line follower in Hollywood and that she has been named to collaborate with MARTHA DODD on preparing the adaptation.

Source states that OTTO PREMINGER will produce the picture. Source states that PREMINGER has also been identified as having fellow traveling tendencies. Source states that the remaining portion of the producing personnel and the cast has not yet been announced.

The Los Angeles Times for March 30, 1943, stated: "WILLIAM E. GOETZ, a top official of the Fox Studio, has announced that this picture will rival 'MISSION TO MOSCOW'".

RUSSIAN PEOPLE

BORIS MORROS and S. P. EAGLE, Producers; picture being made by Twentieth Century Fox; not released.

Source "X" informs that the motion picture "RUSSIAN PEOPLE" is to be produced by the Twentieth Century Fox Studio. The picture is based on a play "RUSSIAN PEOPLE" written in Russia by a Soviet writer named SIMONOV.

Source states that the picture is now being adapted from the play by CLIFFORD ODETS, a Hollywood writer; a known Communist; and who has been active in that cause for many years.

Source states that the WILLIAM MORRIS AGENCY, INC., Hollywood, has announced in a display advertisement in the Hollywood "Variety" on June 22, 1943, that it had sold a play "RUSSIAN PEOPLE" by CONSTANTIN SIMONOV and CLIFFORD ODETS to Twentieth Century Fox Studio.

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Source states that WILLIAM MORRIS, JR., the owner of this agency is a follower of the Communist Party line. He has supported and sponsored many Communist Front organizations in Hollywood and Los Angeles and is reported to be a financial contributor to those organizations.

Source states that WENDELL WILLKIE'S recent book "One World" in Chapter Four mentioned this man SIMONOV as a Soviet writer whom WILLKIE interviewed while in Russia on his recent trip.

Source informs that this picture has not reached the shooting stage; being now in the process of preparation. He also states that the cast has not been announced. However, it has been announced that BORIS MORROS and S. P. EAGLE, whose correct name is SAM SPEAGEL, will be the Producers of the picture.

Source further informs that MORROS is a staunch fellow traveler. Source also informs that it has been announced that LEWIS MILESTONE will direct the picture. Source further states that MILESTONE has a long record of Communist activity.

Source states that this picture is already being hailed in the Communist press as a coming event, but until it reaches the screen it is impossible to determine whether or not it will be a Communist propaganda picture.

SONG OF RUSSIA

JOE PASTERNAK, Producer. The picture will be made by M-G-M and has not yet been released.

Source "Y" informs that this motion picture was first called "Scorched Earth"; then it was changed to "Russia"; and recently the name has been changed and is now to be "SONG OF RUSSIA".

Source states that this picture will be made by M-G-M Studio. Source further states that the original story was written by GUY ENDORE, VICTOR TRIVAS, and LEO MITLER.

Source states that the scene of this picture takes place in Soviet Russia, present time and deals with the scorched earth policy of the Russian people during period of the invasion of the Ukraine.

Source states that PAUL JARRICO and RICHARD COLLINS, members of the League of American Writers, made the adaptation of the story for the screen. Source further states that JOE PASTERNAK is the Producer of the picture and GREGORY RATOFF, who was born in Russia, is to be the Director.

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Source states that the acting cast and principals are as follows:

ROBERT TAYLOR	DARRYL HECKMAN
SUSAN PETERS	JACQUELINE WHITE
ROBERT BENCHLEY	MICHAEL DALMATOV
PATRICIA PRIEST	JOHN HODIAK
FELIX BRESSART	VLADIMAR SOKOLOV
MICHAEL CHEKHOV	LEO MOSTOVY
FEODOR CHALIAPIN	

Source states that the picture is at the present time in the process of production and any Communist propaganda cannot be determined until it is shown on the screen. All that can be said of Communist influence is that the following persons connected with the making of the picture have been active in Hollywood in the Communist Movement.

Source states that GUY ELDORE, VICTOR TRIVAS, LEO MITLER, PAUL JARRICO, and RICHARD COLLINS are all members of the League of American Writers and as such have been active in support of the Communist Party and follow the Communist Party Line.

Source further states that GREGORY RATOFF is a fellow traveler and that VLADIMAR SOKOLOFF is a follower of the Communist Party Line. Source further states that ROBERT BENCHLEY has been a supporter of several front organizations but is not a serious Communist Party Line follower.

Source further states that this picture is being hailed by the Communist press as one which will be favorably received in Communist circles and which will be helpful in the cause of Russian "relations".

BOY FROM STALINGRAD

COLBERT CLARK, Producer. Picture made by Columbia, now showing.

Source "Z" states that the motion picture "BOY FROM STALINGRAD" made by Columbia was released early in March, 1943, and is now showing in third and fourth run houses. Source informs that the picture was made from an original by ROBERT ARDEN, an Austrian refugee in the United States, who was arrested in 1940 for illegal entry. Source further states that ARDEN is a Southern California radio commentator who also writes for motion pictures. Further, Source states, that ARDEN is an ardent fellow traveler and may be a member of the Communist Party.

Source states that the personnel and the cast of the picture as announced through the trade papers contains the following persons:

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COLBERT CLARK, Producer
SIDNEY SALKOW, Director

Acting Cast:

SCOTTY BECKET	STEVEN MULLER
BOBBY SWARZICH	DONALD MAYO
CONRAD NINYON	MARY LOU HARRINGTON

Source states that none of the above-named parties have been, as far as is known, connected with Communist activities in Hollywood. Source further states that the picture was a class "B" production and that no report was made in the "Trade Showing" as published in the trade papers which would indicate that the picture was of lesser importance. Source further states that the picture has not been seen and, therefore, it cannot be stated to what extent Communist propaganda has been injected into the picture, if any.

GIRL FROM LENINGRAD

GREGOR RABINOVITCH, Producer
United Artists Studio made the picture; not released.

Source "2-A" informs that the picture "GIRL FROM LENINGRAD" is to be produced by the United Artists Studio and that it is to be made from an original Soviet production by the same name.

Source states that GREGOR RABINOVITCH, a Hollywood Producer, secured the rights for the picture from ART KINO, the Moscow producing organization and will adapt same for American release through the United Artists Studio.

Source states that little is known about RABINOVITCH except that before the outbreak of the war he was connected with UFA Films, a producing organization for German films.

Source further states that HOWARD KOCH and ABEN KANDEL, Hollywood writers, were engaged to adapt the story to pictures. Source further states that both of these parties have been connected with the activities of the League of American Writers, a Communist Front organization.

Source further states that the cast of this picture has not been announced through the trade papers. Source further states that the picture has not been released; therefore, it has been impossible to determine whether it contains Communist propaganda.

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SEVENTH CROSS

ANNA SEGHERS, Author; adaptation by VIOLA BROTHERS SHORE.
The picture will be produced by M-G-M; not released.

Source "2-B" states that a motion picture based on a book of the same title written by ANNA SEGHERS, a refugee now in Mexico City, is slated to be made by the M-G-M Studio.

Source states that as the picture has not yet been made, all that can be said about it is that the author ANNA SEGHERS has long been connected with Communist activities on the European Continent. Source further states that in a statement to the press, SEGHERS claims to have been in France when the German invasion took place, and that she has been in Mexico for about one year. Source further states that she was a contributor to the Communist press in the United States, particularly the New Masses. Source states that she is an ardent follower of the Communist Party line in her writings.

Source further states that OTTO PREMINGER, a Hollywood producer - director - actor bought the rights to the book and has produced a Broadway play therefrom. Source further states that it is not known whether or not the play by the same name is now being shown in the East.

Source further states that OTTO PREMINGER is a fellow traveler and moves in Communist circles in Hollywood.

Source further states that VIOLA BROTHERS SHORE is a Communist and has been active in the Communist Movement for many years; that she is a member of the League of American Writers and has been engaged to adapt the book to this picture.

Source states that since the picture has not been produced and has not been seen, it is impossible to determine the extent of Communist propaganda contained therein, if there is any.

SECRET SERVICE IN DARKEST AFRICA

Produced by Republic Studio; first showing to be in Los Angeles, July 11, 1943.

Source "2-C" states that this is a serial motion picture relating to activities of the Secret Service in Africa. This does not mean that the picture is to depict the activities of the United States Secret Service, but to depict the activities of all Secret Service forces engaged in war activities in that theatre of war.

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Source states that this is a serial play in fifteen chapters; that the first showing of the first serial in the Los Angeles area will be in the Million Dollar Theatre in Los Angeles on July 11, 1943.

Source further states that the producer of this picture is WILLIAM J. O'SULLIVAN and that SPENCER BENNET is the Director.

Source further states that ROD CAMERON is the star of the cast and that JOAN MARSH is the leading lady, and that DUNCAN RINALDO and FREDERICH BRUNN are two of the leading characters. Source further states that MADELINE RUTHVEN read the script of the play and it had her approval.

Source further states that there is no record of Communist activities, to his knowledge, on the part of the above-named parties except MADELINE RUTHVEN. Source states that she is a member of the Communist Party and for a number of years has been very active in Communist and Communist Front activities.

Source "2-C" further states that RUTHVEN has been a member and has been active in the following organizations, which he described as Communist dominated and controlled: The League of American Writers, with which she has been connected for some four or five years; The Motion Picture Artists (Spanish Aid) Committee, which was affiliated with the North American Committee to aid Spanish democracy, of which former organization RUTHVEN was on the Executive Board. She was also a member of the Associated Film Audiences in 1939, the purpose of which, according to the Informant was "To utilize the Communist Movement throughout the United States; to put pressure on the box office; to influence a type of picture favorable to that cause; or to boycott those pictures which it deemed inimical to that cause." This Informant further states that according to RICHARD LaPAN, RUTHVEN was actually a member of the Communist Party; LaPAN having stated to the Informant that he sat in meetings with her, which meetings were official gatherings at which higher functionaries of the Communist Party were present and directed meetings. LaPAN, according to this Informant, was from 1943 for a number of years thereafter a functionary in the Communist Party of the Hollywood District.

According to SAMUEL RUTHVEN, ex-husband of MADELINE RUTHVEN, MADELINE RUTHVEN was born in Kansas; was about forty-eight years of age; and has been employed as a newspaper writer, secretary, screen writer and reader at motion picture studios. Studio records reflect her salary ranging from Twenty-Five Dollars per week to approximately Two Hundred Fifty Dollars per week. Since 1937 she has been self-employed at her home, 45 Canon Drive, Beverly Hills, as a writer.

Source "2-D", a church worker who admits knowing RUTHVEN only casually, advised she had obtained a good deal of information regarding RUTHVEN'S personal

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life and Communist activity from ANNE AUSTIN, a girlhood friend of RUTHVEN, and mother of ELIZABETH LEACH, the organizer of the Northwest Section (movie industry section) of the Los Angeles County Communist Party. According to this Source, AUSTIN admitted to the Informant that RUTHVEN recruited ELIZABETH LEACH into the Communist Party about 1935, at which time AUSTIN described RUTHVEN as a "Communist Organizer" whose duties were to recruit new members to the Communist Party. RUTHVEN, according to this Source, also admitted to AUSTIN that she was a Lesbian and was residing with HERTA UERKVITZ in this Union. The RUTHVEN-UERKVITZ affair has been going on since at least 1935 and Informant understood that RUTHVEN had a similar affair with an unidentified woman previously, although this she was not certain. ELIZABETH LEACH also admitted to the Informant that approximately 1935 MADELINE RUTHVEN was a Communist Party member.

Confidential Source "2-E" has advised that RUTHVEN has been closely associated with HERBERT BIBERMAN reported leader of the Hollywood Communist Movement and former Los Angeles Chairman of the American Peace Mobilization. Under his direction she participated in agitation for the Second Military Front in Europe in the summer of 1942; the organization of the American Council of Soviet-American relations in the latter part of 1941; and in Russian War Relief, Inc., in 1942.

On May 7, 1942, according to Confidential Source "2-E-1" [redacted] the guest of honor was CARL WINTER, Executive Secretary of the Los Angeles County Communist Party. This was a very secretive affair; the blinds were drawn in the house, and WINTER parked his car over two blocks away from the RUTHVEN home. Other Hollywood Communist leaders were in attendance. b7D

This Informant also advised that RUTHVEN was present at a Section Organizers meeting at Communist Party Headquarters, Room 501, West Sixth St., on October 12, 1942, and after the meeting drove away in her car accompanied by HELEN ALLISON WINTER, wife of CARL WINTER.

Source advised that she was believed to be in attendance at a meeting honoring MOTHER ELLA REEVE BLOOR and ANITA WHITNEY, both National Committee members CPUSA on July 18, 1942, at the IWO headquarters, 972 North Hobart, Hollywood. This information was based on the fact that her car was parked in the vicinity of the meeting during the entire reception.

This Source also advised he observed RUTHVEN at a meeting with MAX SILVER and CARL WINTER October 3, 1942, at a private home on North Boylston, Los Angeles. Source further advised he observed her at a meeting of Section Organizers on October 26, 1942 at Communist Party headquarters.

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This Source further advised that RUTHVEN was present at the home of JOHN HOWARD LAWSON, 4542 Coldwater Canyon Avenue, North Hollywood, frequently from September, 1941 until June, 1942; this period being cited only because this Source had occasion to note her presence there only during this period.

LAWSON, by way of identification, was arrested in Birmingham, Alabama, in 1934, for investigation as a Communist but was released. He is presently National Vice-President of the League of American Writers and one of the leaders reportedly of the Hollywood Communist Movement.

Also, at these meetings, according to the Informant, were MAX SHAW, County Organizational Director Los Angeles County Communist Party; HERBERT BIBERMAN, previously described; LESTER COLE, screen writer and reported Communist; VERA WARNIS, Communist and wife of LOU HARRIS, screen writer and Communist.

On July 2, 1943, RUTHVEN was observed by Confidential Source "2-E-3" at a meeting at the home of WALDO SALT, screen writer, and Communist from the northwest section. Among others present were JOHN HOWARD LAWSON and ELIZABETH LEACH, Northwest Section organizer.

According to Confidential Source "2-E-4" since the middle of January, 1943, MADELINE RUTHVEN, who is also known as MADELEINE SKINNER RUTHVEN, has been employed by the Office of War Information, 603 Taft Building, Hollywood, as Associate Research Analyst; her duties including the reviewing of motion pictures.

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"Cinema Post" of American Legion recently formed in Hollywood appears to be limiting its membership to members of the Communist Party and people in the motion picture industry.

Source 2-F has informed that an American Legion Union Labor Post in the studios has been formed during the past month and that its initial membership is forty-two members.

Source furnished agent an original letter dated June 16, 1943, signed by NORVAL D. CRUTCHER, Acting Adjutant, which throws some light on the object of the founders of this American Legion Post. This letter is here copied:

"June 16th, 1943

Executive Board
Studio Plasterers, Local 755
6414 Santa Monica Blvd.
Los Angeles, California

Dear Sirs and Brothers:

We are attempting to set up an American Legion Union Labor Post in the Studios. The men who at present form the group feel that the anti-labor trend in the American Legion can only be changed by the participation of union men in the activities of the Legion.

The forming of a Union Labor Post is an opportunity for both trade union interest and veteran activities to be coordinated into the fight to win the war.

Anyone with an honorable discharge from any branch of the armed services of this country from either World War I or the present war is eligible to join.

We would greatly appreciate your communicating this information to your membership. Anyone who is interested in the Post should contact me either by letter or phone.

Fraternally yours,

/s/ NORVAL D. CRUTCHER
Acting Adjutant

Film Technicians, Local 683
6461 Sunset Blvd.
Hollywood, 28, Calif.

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"P.S. - There will be a meeting on Sunday, June 27th at 10:00 a.m. at the Make-up Artists Hall - 1627 Cahuenga Blvd., Hollywood."

This same source further advised that a meeting of this new American Legion Post was held on Sunday, June 27, 1943, at the Make-up Artists Hall, 1627 Cahuenga Boulevard, and the following persons were elected officers of the newly formed American Legion Post:

ROBERT LESTER, Post Commander, employee of the Studio Painters Local No. 644
JACK BARRE, 1st Vice Commander
JOE TIMOTHY, 2nd Vice Commander
NORVAL D. CRUTCHER, Adjutant, Secretary of the Laboratory Technicians Local No. 683 of the IATSE
WILLIAM SHART, Post Chaplain
JOE MARKS, Historian
ALVIN WILLIAMS, Sergeant-at-Arms

Source F further advised that NORVAL D. CRUTCHER and ROBERT LESTER are well known members of the Communist Party and that the object in forming this new American Legion Post was "to counteract the general policy of the American Legion in its condemnation of such pictures as 'Mission to Moscow'".

Source 2-G has reported that NORVAL D. CRUTCHER was recruited into the Communist Party by SID MARTIN on September 20, 1937, and that his Communist Party name was NORMAN NEWMAN; that at the time he was a member of the Industrial Section, Studio Unit, of the Los Angeles Communist Party; that he was an electrician and was a member of the IATSE, Local No. 683, and was a laboratory worker at Warner Brothers in 1938. This source also advised that he was a member of the Hollywood Anti-Nazi League and other Communist front organizations.

Source 2-H has advised that a temporary charter has been issued by the Los Angeles County Council of the American Legion to forty-two individuals for an American Legion Post to be called the "Cinema Post". He further stated that final action on this application will come up for disposition in August, 1943, at which time a permanent charter will be granted unless good reasons are shown for withholding same. This source further stated that he considers this action as an attempt on the part of the Communist Party to set up an American Legion Post of its own and confine its membership to employees in the motion picture industry.

HOLLYWOOD SCREEN WRITERS

Source 2-I has furnished what he has stated is an incomplete list of writers employed in the Hollywood motion picture industry, all of whom are

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either Communists or fellow travelers who follow the Communist Party line faithfully. The persons named have been active in support of Communist front organizations and other Communist activities in Hollywood over a period of years.

Source has stated that all of these writers are not employed by individual studios regularly on contract, but are employed to write some particular script and when that is finished they check off the lot. For this reason it is improper to state that any of them are employed by a particular studio. They work for all studios as they may be called.

The names of the writers listed below who have written propaganda screen plays which have been released or are now being made, have been marked with a star (*) following the name.

JOHN HOWARD LAWSON *
JULIUS EPSTEIN
PHILLIP EPSTEIN
FRANCIS FARAGOH
EDWIN JUSTUS MAYER
ROBERT ROSSEN *
ABEN KANDEL *
EDWARD ELISCU
JAY GORNEY
HENRY MEYERS
LESTER COLE
WALDO SALT
ROBERT LEES
FRED RINALDO
W. L. RIVER
JOSEPH FIELDS
JEROME CHODOROV
RICHARD COLLINS *
PAUL JARRICO *
GORDON KAHN
VIOLA BROTHERS SHORE *
DOROTHY PARKER
DONALD OGDEN STEWART *
LEON MITTLER *
HEINRICH MANN
SIDNEY BUCHMAN
HAROLD BUCHMAN
MARC BLITSTEIN
RALPH BLOCK
MARY McCALL, JR.
DUDLEY NICHOLS *
LION FEUCHTWANGER
LILLIAN HELLMAN *

JOHN WEXLEY *
GUY ENDORE *
JOHN BOYLAN
LEWIS MELTZER
MILTON MERLIN
WILLIAM KOSZLENKO *
MELVIN LEVY
MARIAN SPITZER
DALTON TRUMBO
MICHAEL KANIN
RING LARDNER
MARC CONNELLY
GEORGE OPPENHEIM
HECTOR CHEVIGNY
CAMERON SHIPP
BORIS INGSTER
ARCH OBOLER
JOHN BRIGHT
ERSKINE CALDWELL *
MARTHA DODD *
DON QUINN
SHERIDAN SIBNEY
HARRY TUGEND
ARNAUD D'USSEAU
HY KRAFT
NAT PERRIN
E. Y. HARBURG
ARTHUR KOBER
HERBERT KLINE
BUDD SCHULBERG
CHARLES BRACKETT
FRANK DAVIS *
TESS SLESINGER * (Mrs. FRANK DAVIS)

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SCREEN WRITERS EMPLOYED BY WARNER BROTHERS STUDIO

Source 2-J has furnished the following list of writers who were employed by Warner Brothers as of June 1, 1943:

ALVAH BESSIE (CPL)	"To the Last Man"
A. I. BEZZERIDES (CPL)	"Country Lawyer"
W. R. BURNETT	"Nobody Lives Forever"
VERA CASPARY and THOMAS JOB (CPL)	"Danger Signal"
WILLIAM FAULKNER	"Battle Cry"
FREDERICK FAUST and ELLIOTT PAUL (CPL)	"The Conspirators"
FRANK GRUBER	"Three Strangers"
SAM HELLMAN and JAMES KERN	"Horn Blows at Midnight"
JAMES HILTON (CPL)	"The Time Between"
CHARLES HOFFMAN and KEITH WINTER	"Animal Kingdom"
ARTHUR HORMAN	"Conflict"
HOWARD KOCH (CPL)	"Rhapsody in Blue"
S. K. LAUREN	"Gay Nineties"
ALBERT MALTZ (CPL)	"Deep Valley"
JACK MOFFITT	"Passage to Marseilles"
JO PAGANO and LIONEL JIGGAM	"Young and Brave"
ROBERT ROSSEN (CPL)	"Treasure of Sierra Madre"
ELLIS ST. JOSEPH (CPL)	"In Our Time"

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FRANCIS SWANN	"Daddies"
DWIGHT TAYLOR	"Marilyn Miller"
RICHARD WEIL (CPL)	"Humoresque"

Of the twenty-six names on the above mentioned list, ten are being designated "CPL", or Communist Party line followers. All of these ten are members of or connected with the League of American Writers, the Hollywood Writers School, and the Hollywood Writers Mobilization, all of which are definitely Communist front groups. Since the United States became involved in the war and the Hollywood motion picture producers have been making war pictures, it has been an almost universal practice to employ writers on such pictures who are of the type of the Communist Party line followers.

Of the remaining sixteen persons named, none has been connected with Communist activities in Hollywood so far as is known. It is also true that these sixteen persons do not work on political or propaganda pictures, but devote their time to writing screen plays of an entirely different nature.

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UNDEVELOPED LEADS: THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will continue this investigation and obtain the facts relative to the Communist activities of the members of the motion picture labor unions who are known to be members of the Communist Party or Communist Party line followers.

Will continue to observe closely the production of motion pictures having a propaganda effect favorable to the Communist ideology, and will obtain evidence of the activities of the directors, producers, writers, and actors engaged in producing pictures of this nature.

One copy of this report has been designated for New York and one copy for San Francisco, because of information contained therein of interest to those offices.

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Sources A and B	Confidential National Defense Informant [redacted]
Source C	Clippings from the Hollywood Reporter, which are found in Los Angeles file entitled COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY, INTERNAL SECURITY ~~(R)~~. (U) Los Angeles File #100-15732-41-p.14.
Sources D,E,F,G,H,I,J,K,L	Confidential National Defense Informant [redacted]
Source M	New York Times morgue - Information appearing herein is related in report of Special Agent [redacted] New York City, dated 3/17/43 in case entitled [redacted] INTERNAL SECURITY ~~(R)~~, CUSTODIAL DETENTION, New York File #100-45480, Los Angeles File #100-18421-1.
Source N	Confidential National Defense Informant [redacted] The information quoted herein was in memorandum from informant to the Los Angeles Bureau Office dated 5/20/43 and appears in Los Angeles File on [redacted] (U)
Sources O,P,Q,R,S,T,U,V,W,X,Y,Z,2-A,2-B,2-C	Confidential National Defense Informant [redacted]
Source 2-D	[redacted] Los Angeles. The information given here appears in the report of Special Agent [redacted] Los Angeles, dated 6/19/43 in case entitled MADELEINE SYNNER RUTHVEN, w.as., Employee Investigation, OEM, where 2-D appears as T-9, File #100-8865-13-p.6.
Source 2-E	Special Agent [redacted] Los Angeles, California. The information given here appears in report of Special Agent [redacted] Los Angeles, same file as Source 2-D, where 2-E appears as T-14, Los Angeles File #100-8865-13-p.14.
Source 2-E-1	Special Agent [redacted] same file as 2-D where 2-E-1 appears as T-15, Los Angeles File #100-8865-13-p.14.
Source 2-E-2	[redacted] North Hollywood, California, same file as 2-D above, where 2-E-2 is the same as T-17, Los Angeles File #100-8865-13-p.15.

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Source 2-E-3 — Special Agents [redacted] and [redacted] Los Angeles, California.

Source 2-F — Confidential National Defense Informant [redacted]

Source 2-G — Confidential National Defense Informant [redacted]

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b7D

Source 2-H — [redacted] Los Angeles. Information appears in memorandum entitled CINEMA POST, AMERICAN LEGION, INTERNAL SECURITY ~~DEF~~, dated July 2, 1943, in Los Angeles File #100-15732.

Sources 2-I and 2-J — Confidential National Defense Informant [redacted]

Source 2-E-4 — [redacted] Beverly Hills, California. The information given here appears in the report of [redacted] Los Angeles, dated 6/19/43 in case entitled MADELEINE SKINNER RUTHVEN, w.a., EMPLOYEE INVESTIGATION, CEM, where 2-E-4 appears as T-20, Los Angeles File #100-8865-13-p.6.

TITLE: M[illegible]ON PICTURE INDUSTRY

SA: JAMES G. FINDLAY DATE: 7/10/43

ACTION IN THE NORTH ATLANTIC 12,35
ALFRED, TOM 8
ALGREN, NELSON 9
ARDEN, ROBERT 50
ARMSTRONG, ARNOLD B. 9
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BRACKETT, CHARLES 58
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COWLEY, MALCOLM 10,11
CRUTCHER, NORVAL D. 57
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DAVIS, FRANK 58
DE KRUIF, PAUL 11
DODD, MARTHA 48,58
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DOREN, CARL 11
DOS PASSOS, JOHN 10,15
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